PRETTY PEGGY
PRINCES THEATRE.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

THE ERA

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Photo by Wager.

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SIR FRANK & LADY BENSON.
All communications to "Era" Office.

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Ye Gods!

Wanted, March 1, 8, 15.

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By WALTER HOWARD.
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For a **NEW DRAMA,** by HARRY LOWTHER,
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17th consecutive year.
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The Advisory Board of the above Fund give notice that a general meeting of subscribers will be held on the stage of the St. James' Theatre on Tuesday, Feb. 17, 1920, at 3 p.m. Mr. Henry Ainley will be in the chair. Subscribers to the last three collections will be entitled to vote.

HENRY AINLEY (Chairman Advisory Board).
W. G. FAY, Secretary.

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Also vacant May 31, June 14, 21, 28, July 19, 26, Aug. 23, 30, Sept. 13, Oct. 4, 11, 25, on.
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Shares or certainty.
Feb. 23, to oblige Chas. Macdona.
March 8, to oblige Bernard Elliott.
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March 15.
March 15.
March 15.
Through disappointment.
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General Manager for the Corporation, Charles G. Price.
WANTED, First-class Attraction.
Feb. 16 week.
Feb. 16 week.
Feb. 16 week.

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Business Enormous.

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WANTED, COMPANIES.
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THEATRE ROYAL, BATH, vacant Aug. 2 (?), 23 (?), Nov. 8 (?), Dec. 6 (?), 13 (?), (1921) Jan. 24 (?), 31, and Feb. on, with exceptions.
KING'S THEATRE, GAINSBORO', first three nights of each week. June 21, 28, July 12, 19, 26, Aug. 2, 16, 23, Sept. 6 (?), 27 (?), Oct. 11, 25, and Nov. on, with exceptions.
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D.P. THEATRE, EASTBOURNE.
April 12, May 17, 24, June 7, July 5.
GAIETY THEATRE, HASTINGS.
Easter, April 21 (4), July 5.
PLEASURE GARDENS, FOLKESTONE.
Feb. 23, March 11 (3), June 21.
PALACE THEATRE, RAMSGATE.
March 29, May 3, June 7, 14.
PALACE THEATRE, MAIDSTONE.
June 7, on, with exceptions.
Once nightly.
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson.
WANTED, Wanted, Wanted, First-class Attractions for once or twice nightly for the Autumn.
Application re dates to HUGH ROBERTSON, Theatre Royal, Jarrow.

NEW THEATRE, SALISBURY.
WANTED, Big Attractions for few remaining Vacancies this year.
May 3.
June 14.
July 5.
August 16.
September 27.
Dec. 6, 13, 20, and 27.
Companies already booked include:—"Mr. Wu," "A Week-End," "The Naughty Wife," "Nurse Benson," "The Quaker Girl," "Daddy Longlegs," "Nothing but the Truth," "Fair and Warmer," "Toto," "Midnight Wedding," English Opera Co., &c.
Write, ALBANY WARD,
Guildhall Chambers, Weymouth.

NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
Once nightly.
(Three nights or full week.)
Proprietors,
Scala Theatre (Boston) Co., Ltd.
Man. Dir., G. Aspland Howden.
'Phone, 135 Boston.
This Theatre has the LARGEST SEATING CAPACITY IN THE DISTRICT. Beautifully furnished, good band and lighting. It has an advantage in possessing a large stage, 50ft. wide, 24ft. back, pros. opening 31ft., taking 18ft. flat, and capable of effectively producing any play. Five good dressing-rooms, and good admission prices. With the large holding capacity WE ARE PREPARED TO OFFER "TOP" SHARING TERMS, FREE OF COMMISSION, to KNOWN LONDON ATTRACTIONS AND CONCERNS.
All the Leading London Companies are coming to the New Theatre, and as to future visits to the town the following are some of our attractions:—"Billeted," "Nurse Benson," "Milestones," "Romance," "Chinese Puzzle," "Arcadians," "Daddy Long-Legs," "Nothing But the Truth," "Man from Toronto," "The Naughty Wife," "My Lady Frayle," the late Laurence Irving's "Typhoon," "Freedom of the Seas."
WANTED, COMPANIES, EARLY DATES.
Co. Wanted, Feb. 9, to wire!!
Co. Wanted, Feb. 9, to wire!!
Co. Wanted, Feb. 9, to wire!!
Co. Wanted, Feb. 9, to wire!!
Co. Wanted, Feb. 9, to wire!!
Co. Wanted, Feb. 9, to wire!!
Apply for Bookings to the Booking Manager For the Company (for 10 years),
MR. WILL DALTON,
67, Parsonage-rd.,
Withington, Manchester.
Wire, "Granbeste, Manchester."

W. S. Bentley, "My Lady Frayle" Co., writes:—"As to visit a week ago to the New Theatre: Yes, show liked very much. My only regret was we did not play full week, which would have been so beneficial to all."
Other Vacancies, March 8, 22, 29.

WANTED, the Best Companies.
NEW PALACE THEATRE, RAWTENSTALL (Lancs.).
Gen. Man., W. Nicholls.
Population 40,000.
The Best Companies Required for Odd Vacancies.
Once Nightly. Twice Sat.
Mention if played Rawtenstall and if booked previously at Accrington, Bacup, or Blackburn and Bury.
NEW PALACE THEATRE, RADCLIFFE (Lancs).
Gen. Man. T. Rushton.
Population 35,000.
The Best Companies Required for Odd Vacancies.
Co. Wanted, Feb. 16, 23, to wire.
Co. Wanted, Feb. 16, 23, to wire.
Co. Wanted, Feb. 16, 23, to wire.
Co. Wanted, Feb. 16, 23, to wire.
Co. Wanted, Feb. 16, 23, to wire.
A good show, March 15, wanted.
Once Nightly. Twice Sat.
Mention if played Radcliffe and if booked previously at Bury.
It is not in the interests of either Theatre or the Touring Managers if they cannot adequately fill out once nightly time.
For both theatres apply to Booking Manager For Above Companies Since Their Opening, with sharing terms, free of Commission.
MR. WILL DALTON,
67, Parsonage-rd., Withington, Manchester.
Wire, "Granbeste, Manchester."

WANTED, sound Attraction, Feb. 16.
MANAGER,
Alexandra Theatre, Pontefract.

NEW THEATRE, OXFORD.
WANTED, High-class Attraction. March 15, 3 nights; vacant through obliging.
Apply, S. C. DORRILL.

PAVILION, TORQUAY.
General Manager for the Corporation, Charles G. Price.
WANTED, First-class Attractions for Feb. 16 week, March 4, 5, 6 (3 days) March 22, April 12 and 19, onward.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

THE COMPTON COMEDY COMPANY.
THE COMPTON COMEDY COMPANY.
Under direction of Mrs. Edward Compton.

WANTED, unexpectedly,
MARCH THE FIRST.
MARCH THE FIRST.
MARCH THE FIRST.

Repertoire includes "The School for Scandal," "Romeo and Juliet," "She Stoops to Conquer," "As You Like It," &c.

Wire, "Radmonty, Westrand, London," or write, BADE MONTEFIORE, this week, 4, Park-place, St. James's, London, S.W.

JOSH CLIFTON'S
Real Pantomime
"DICK WHITTINGTON."
"DICK WHITTINGTON."
"DICK WHITTINGTON."
"DICK WHITTINGTON."
"DICK WHITTINGTON."
One long scream.
Each Artist a Performer, including the Famous Five X Rays.
The funniest speciality in Vaudeville.
This Palace Theatre, Tynemouth.

WANTED,
Feb. 9 and 16.
Feb. 9 and 16.
Feb. 9 and 16.
Feb. 9 and 16.
JOSH CLIFTON, as above.

"Monty's Flapper." "Ann."
WANTED, Feb. 23, March 8, 15, 22, May 10, 24. HALDANE CRICHTON, Bingham Theatre, Cirencester.

For the Great Success at the CRITERION THEATRE.
"OUR MR. HEPPLEWHITE."
WANTED, Feb. 9, July 26, Aug. 26 (3), Oct. 4 and 18, Nov. 8, 18 (3), and 29.
Now booking 1921.
Apply, W. E. Holloway, 7, Ramillies-rd., Bedford Park, W. 11.

Albert Chevalier as Joe Brown, in the Great Play
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
500th performance.

WANTED Known, Companion Play, by same Authors, in preparation, entitled "A FALLEN STAR."

Communications, C. INGLE,
16, Bartholomew-villas, Kentish Town, London.

WANTED, First-class Theatres, next Christmas, for
"DICK WHITTINGTON,"
which this year is breaking all records at the Theatre Royal, Huddersfield.
"Is likely to rank amongst the best pantomimes in Yorkshire."—"Yorkshire Evening Post."
NEVILL GRAHAM,
61 and 63, Brixton-road, London, S.W. 9.

"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
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"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
This tour is proving the most successful of this wonderful play.
For business done this autumn refer to:—
Howard & Wyndham, Ltd., Edinburgh.
Arthur Jefferson, Glasgow.
A. J. & J. J. Wright, Greenock.
J. H. Savile, Perth, &c., &c.
Can be played once or twice nightly.

WANTED, Managers to send Vacant dates, Scotland or England.
DURWARD LELY, c/o Theatre, Perth.

"ARE YOU A MASON?"
From Comedy Theatre, London.
"THE NIGHT OF THE PARTY."
From Apollo Theatre, London.
WANTED, Dates. Apply, MR. WILLIAMS, 4, Featherstone-buildings, High Holborn.

LOUIS CALVERT in "DADDALUMS."

WANTED, Easter Week, April 5.
Also Autumn.

Refer to any Theatre the Play has visited.
Prior to London Production.
Communications, W. EDWARD STIRLING
This, Palace, Gloucester.
Next, O.H., Cheltenham.

WANTED, Theatres, for
"SONNY JIM."
A New Musical Play.
Vacant March 1, 15, and 22.
NEVILL GRAHAM,
61 and 63, Brixton-road, London, S.W. 9.

HAROLD V. NEILSON
presents the Farcical Comedy,
"MY SOLDIER BOY."
"MY SOLDIER BOY."
As played by the late Weedon Grossmith.
Just concluded highly successful tour of twenty-three weeks, with average weekly takings of over £400.

Gross receipts at the Palace Pier Theatre, Brighton, at prices, 6d. to 3s.:—
£652 5s. 1d.
£652 5s. 1d.
£652 5s. 1d.
£652 5s. 1d.

At the Garrison Theatres "My Soldier Boy" on many occasions exceeded the gross takings of "The Merry Widow" and "The Maid of the Mountains."

WANTED, First-class Theatres or Music Halls, twice nightly, for various Spring dates, April 5, and various dates onwards.

HAROLD V. NEILSON,
St. Martin's Theatre, West-street, W.C. 2.

WANTED, March 1, North, for "Toto." MARK BLOW, Theatre Royal, Huddersfield.

JACK ARNOLD'S Gorgeous Pantomime, "ALADDIN."

WANTED, Feb. 23. Wire, Victoria Theatre, Lye.

WANTED, for Revue, Feb. 16, "FOUR MOVIE MAIDS," brilliant novelty dancing speciality; beautifully dressed, refined, original. Wire, KITCHEN, 10, Wadham-terrace, Tyne Dock.

ERNEST R. ABBOTT'S CO.
WANTED, Feb. 9 (S. Wales or Midlands preferred). "The Passions," "Sapho," and "Neither Wife nor Maid"; plenty of comedy, music, singing, and dancing in each play. A sure draw. Cast of 14 artists. Never better than now. Wire for next week. ABBOTT, Grand Theatre, Pontrc.

Charles Doran's Shakespearean Co.
WANTED, March 15, North or Midlands. Repertoire includes:—"Hamlet," "Merchant," "Shrew," "Julius Cæsar," "Twelfth Night," "Tempest."
Special scenery carried.
Apply, H. W. ROWLAND, 52, Shaftesbury-avenue, W. 1.
Regent 1651. "Topobill Piccy-London."

THEATRES WANTED.

THE BRANDON THOMAS COMPANY IN "CHARLEY'S AUNT."
Entire West-End Production Carried Direct from the Garrick Theatre.

WANTED, First-class Theatres,
March 15 and 29.
May 17.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

New Romantic Play,
"'NED' KEAN OF OLD DRURY."
By Arthur Shirley.
West-End Company, including H. A. Saltsbury.
Produced at Princes Theatre, Manchester, with enormous success.

"The Daily Mail" says:—"It is questionable whether any new play in Manchester has received such tumults of applause as 'Ned' Kean of Old Drury did last night at the Princes Theatre."

WANTED, First-class Theatres.
Autumn, 1920, and Spring, 1921.

Return bookings 1920 include: King's T., Glasgow, Lyceum T., Edinburgh, T.R., Nottingham, &c.

Entire Production Carried.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY,
"THE PRIVATE SECRETARY."
Entire West-End Production Carried.

WANTED, First-class Theatres.
July 12, 19,
Aug. 30, Sept. 6, 13, 20.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

ROBERT COURTNEIDGE'S COMPANIES.

"Daddies."
(Two companies).
With Mr. Mollison Kidd.
Vacant April 19.

"The Man from Toronto."
(Three companies.)
Vacant March 1, 15.

"The Law Divine."
Vacant April 5, May 3.

"Scandal."
Vacant,
Feb. 9, 16, April 5.

"The Arcadians."
Vacant May 10.

"Petticoat Fair."

"Too Many Girls."

"Paddy, the Next Best Thing."
To be produced Manchester, Feb. 23.

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

WANTED, Dates for
"GOOD-NIGHT, NURSE."
A Farce in 3 Acts.
(By arrangement with Messrs. Klaw and Erlanger).
A tour of this success is being arranged until such times as a London theatre can be secured.
Vacant April 5 and various on.
NEVILL GRAHAM,
61 and 63, Brixton-road, London, S.W. 9.

HORACE HODGES
in
"GRUMPY."

WANTED, Feb. 16.

Feb. 16.

Feb. 16.

March 15, April 12, 26, May 3, 17, and Autumn.

WALTER D. NICOLL,

This week, T.R., Torquay.

Next week, Grand T., Nelson.

"THE GIRL IN THE TAXI."
The Famous Musical Comedy from the Lyric Theatre, London.
Once or twice nightly.
Note.—This production can be seen Feb 9, Hippo., Golders Green.
One of the Biggest Box-office Attractions on Tour.

WANTED Known,
Only Vacancy this Spring,
April 5 (precede Watford).
Autumn Vacancies,
Aug. 9, 16, Oct. 25, and Christmas.

Apply, HUBERT WOODWARD,
102, Charing Cross-road, W.C. 2.

"A MESSAGE FROM MARS."
A new elaborate production of this world-famous play.
First-class cast.
This play now enjoying a record run at the Playhouse, Liverpool.

WANTED, Dates, once or twice nightly, March 1, onwards.

Apply, HUBERT WOODWARD,
102, Charing Cross-road, W.C. 2.

WILL H. GLAZE'S CO.
"HER HONOUR AT STAKE."
"HER HONOUR AT STAKE."
"HER HONOUR AT STAKE."
By Ivan Patrick Gore.
WANTED, Wanted,
Feb. 9. Feb. 9.
Feb. 9. Feb. 9.
Feb 9. Feb. 9.
Change of bill if required.
Wire, W. H. GLAZE, Grand T., Stockton-on-Tees.

THEATRES WANTED.

WANTED,
for
JOSEPH MILLANE'S COMPANY.
JOSEPH MILLANE'S COMPANY.
JOSEPH MILLANE'S COMPANY.
JOSEPH MILLANE'S COMPANY.
JOSEPH MILLANE'S COMPANY.
JOSEPH MILLANE'S COMPANY.
including
FLORENCE CHURCHILL.
FLORENCE CHURCHILL.
presenting
the Dramatic Attraction,
"HUSHED UP."
"HUSHED UP."
"HUSHED UP."
"HUSHED UP."
"HUSHED UP."
By W. P. Sheen.

"WHEN THE HEART IS YOUNG."
"WHEN THE HEART IS YOUNG."
"WHEN THE HEART IS YOUNG."

"THE CONFESSIONS OF A WIFE."
"THE CONFESSIONS OF A WIFE."
"THE CONFESSIONS OF A WIFE."

"SOMEWHERE A VOICE IS CALLING."
"SOMEWHERE A VOICE IS CALLING."

"CAMILLE."
"CAMILLE."

"MOTHS."
"MOTHS."
And
"THE SILENT WIFE."
"THE SILENT WIFE."
"THE SILENT WIFE."

VACANCIES:—
FEBRUARY 23.
FEBRUARY 23.
MARCH 1, 8, 22.
APRIL 5, 19, 26.
MAY 3, 17, 31, &c.

JOSEPH MILLANE,
This, 133, Union-street, Oldham.
Next, Theatre Royal, Wolverhampton.

CHARLES MACDONA'S COS.
WANTED, dates for
"PYGMALION," No. 1 Co.
Now being revived at the Aldwych Theatre.
March 1, 8, 15, 22, April 19 and on, with exceptions.
"HOME AND BEAUTY" No. 1 Co.
May 10, August 2, Sept. 27, Oct. 4.
"THE CHINESE PUZZLE."
March 8, May 3.
29a, Charing Cross-road, W.C. 2.

LIONEL RIGNOLD AND CHARLES MACDONA'S
"DIPLOMACY" No. 1 COMPANY.
WANTED, March 8, April 12, 19, 26, May 17 on, with exceptions.
Under the direction and personal management of
FRED EUSTACE,
29a, Charing Cross-road, W.C. 2.

CHARM'S ENTERPRISES.
present their Record Pantomime,
"ALADDIN."
"ALADDIN,"
including
LOLA CHARM, GEORGE HIRSTE, &c.
Vacant March 15.
Vacant March 15.

"BABES IN THE WOOD."
"BABES IN THE WOOD."
including
EDIE DAY, SANDY CONNOR, &c.
Vacant Feb. 23.
Vacant Feb. 23.

"DICK WHITTINGTON,"
"DICK WHITTINGTON,"
including
LINDA ESMEE, &c.

WANTED, March 1 and 15.

Write or wire,
LEO LEON,
This and next week,
Lyric Theatre, Liverpool.

WANTED, No. 1 Theatres and Music Halls only.
Once or Twice Nightly.

"BUZZ BUZZ,"
March 15, 29, April 12.
"BUBBLY."
March 22, 29, April 5.
"THE GIRL FROM CIRO'S."
Feb. 23, April 5, 19, and 26.
"HOBSON'S CHOICE."
Feb. 23 and April 5.
"TYPHOON."
Feb. 23, March 1, 8, 22, 29, April 5.

Wire or write,
W. FOSTER HORSFIELD,
Suite 17-18, 26, Charing Cross-road, W.C. 2.
Telephone: Regent 208.

WANTED, No. 1 Theatres and Music Halls only.
Once or Twice Nightly.

"BUBBLY."
The Successful Musical Production from the Comedy Theatre, London.
Entirely new production and entirely re-dressed.
Spring Tour open this week, O.H., Middlesbrough.
Cast includes Phyllis Whitney, Elsie Stevens, and Edward Steadman (all from the original London Company).
Vacant March 22, 29 (?), and April 5 (to follow King's, Southsea).
Also good Summer and Autumn Dates.

W. FOSTER HORSFIELD,
Suite 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone: Regent 208.

WANTED, Monday Next, Feb. 9; also 16, and Easter Week.

Bert Grapho's Great Success,
"WHAT A LAD,"
A Pantomimic Revue.

Can follow any Panto. or Musical Comedy.
A sure cert. for someone.
Wire,
GRAPHO, Hippo., Gt. Yarmouth.

Printing and a real winner waiting.
Thanks for offers; must have fair terms.
Big cast. Enough said.

WANTED, First-class Theatres
"THE MAID OF THE EAST."
Vacant Feb. 9.
March 1.
NEVILL GRAHAM,
61 and 63, Brixton-road, London, S.W.

J. FORBES KNOWLES' CO.
WANTED, Theatres; Standard Plays; also one for Repertoire.
17, Leicester-street, W.C. 2.

LEONARD LAURENCE and DOROTHY WEST-SYMES
present
"ALIAS JIMMY VALENTINE"
and high-class repertoire.

WANTED, Feb. 16 and 23.
Feb. 16 and 23.
March 22, April 5 and 12.

Wire for Feb. 16 and 23.
S.S., Winchester; next, Victoria, Burnley.

THEATRES WANTED.

Miss Henrietta Bohrier and Mr. Lodge Percy's company in their entirely new play,
"SHAME."

WANTED, Wanted,
Thursday, Friday, Saturday of this week. Can change bill.
Anyone requiring a company for these three nights, within reasonable distance of London or Portsmouth, please wire, SCHRIER, T.R., Stratford.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

Eastern Tour. Sailing first week in March. All expenses paid, including hotel accommodation. Salary no object.

WANTED, good Soubrette (Mezzo or Soprano), Speciality Lady Dancer, Comedian, Juvenile Tenor, also good practical Carpenter of good appearance. First-class artists only need apply at the Agency Dept., Actors' Association, 32, Regent-st., W. 1, between 10 a.m. and 5 p.m.

WANTED, Vocalist (soprano); young, smart; must be first rate; one who plays piano preferred, to correspond with Violinist, with view to halls. Address, Box 290, "The Era."

WANTED, to rehearse at once, London, good Character Heavy Lady, 4o look 45, tall; must be capable of comedy. Also bright young Chambermaid. Full particulars. Wire if known only. W. H. GLAZE, Little Dene, Bedford Hill, Balham, S.W. Wires, Glazoria Bal-London.

"THE JEFFERSONS."
WANTED, a very young, petite, charming Actress, for long tour; must be first-class in every respect. Also experienced Acting Manager, who can understudy Mr. Shine and speak Lancashire dialect correctly; good Carpenter, who can play small part (Lancashire dialect). All details to ALBERT DOUGLASS, Winter Gardens, New Brighton.

WANTED, First-class Heavy Man, for special week; possible tour; rehearse Monday; must dress well. Letters only. W. H. GLAZE, Little Dene, Bedford Hill Balham, S.W.

"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, to rehearse Feb. 23, open March 1, Wolverhampton. First-class Artists in all lines, including Leading Gent., Heavy Juvenile (to double), Gentleman for general Comedian. Leading Ladies for Margaret and Alma. All must be tall. Also 2 Ladies for Jack and Eric Send fullest particulars, terms, photos, age, height, to SIDNEY RENNEY, Grosvenor House, Grosvenor Place South, Cheltenham.

WANTED,
PRINCIPALS,
CHORUS,
and
ORCHESTRA,
Desiring to join the
CARL ROSA OPERA CO.,
Apply (by letter only) to
The Secretary,
Carl Rosa Opera Co.,
8, Staple Inn, Holborn, W.C. 1.
The tours of late years have averaged 50 weeks each.
A Few Vacancies this Tour.
Engagements now being made for summer and autumn, 1920.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY, 205, Oxford-street, W. 1. 'Phone, Museum 4329.

WANTED, young lady, for film production, 18-22; fair; slight stage experience. Send photographs and full particulars to H. R. SMITH, 29a, Charing Cross-road, W.C.
No interviews. Letters only.

WANTED at once, nice-looking Young Girl, for first-class Riding Act; very good figure; weight 7-8 stone. Write or call, E. PISSIUTTI, Gaiety Theatre, Birmingham.

WANTED Elocution Teacher, with a good connection, to amalgamate with established teacher of dancing in a central West-End school of dancing. Apply, Box 272, "The Era."

WANTED, Boys and Girls Child Dancers; rehearse immediately. VILLIERS, 13, George-street, Hanover-square, W.

WANTED, for Lucile, Paris, tall slim model girls, height 5ft. 10in. essential; young, dark, and pretty. Apply, personally, LUCILE, 23, Hanover-square, London.

ARTISTS' WANTS.

MISS EVA BARNES.
WANTED Known, several troupes of young lady Dancers now disengaged. Managers or reliable agents only write for audition, or call any day between 3 and 5 p.m., at Percy Hall, 3, Percy-street, Tottenham Court-road, London.

WANTED, Managers and Proprietors requiring Artists, write UNIQUE VAUDEVILLE AGENCY, 58, Cambria-road, S.E. 5.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants, splendid opportunity start professionally. Stamp. Call afternoons. MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W.

WANTED, Amateurs, Beginners. 200 successful clients appearing. 200 more wanted. Always openings for voices, ability, &c. Start now. D'ALBERT, above address.

WANTED, Ladies, Gentlemen, wishing to enter profession. Songs, sketches, everything supplied. Tuition. Start direct when ready. D'ALBERT, above address.

WANTED Known, MISS EVA BARNES will give lessons in dancing, all subjects, Operatic, Toe, Ballet, Character Dancing, Step, Buck, and Schottische, Song and Gesture; Ensembles arranged for Revue; dances arranged for Artists. Also classes Wednesday evening, from 6 till 8 p.m.; Sat., 3 till 5 p.m. Private lessons by appointment, or call any afternoon, 3 till 5 p.m., at Percy Hall, 3, Percy-street, Tottenham Court-road, London.

WANTED, FILM ACTING.—My system is the only one that teaches thoroughly and speedily. All personal lessons are given privately. "Class" lessons are useless. My Film Acting Postal Lessons are the best ever written. If you would be a Cinema Star, study under my direction. SCREEN PLAYS. Smart writers easily earn £1,000 yearly. New writers are urgently wanted. Screen plays must be written in the technical manner, or they will never be accepted. I teach the art in a few postal lessons. I revise amateurs' screen plays. Pupils prepared for theatrical and music hall professions. Recommended by Miss Kate Carney, Reg. Wentworth, Albert Whelan, and other stars.
Write (stamp reply),
HERBERT COLE,
39, Burton-road, Brixton, London, S.W. 9.

WANTED, Beginners, Amateurs, Concerts, Halls, write PARRATT, 65 Heron-road, Herne Hill, S.E.

WANTED, a few young lady pupils to train as dancers; afternoon classes; musical preferred. Terms moderate. Apply, 3 till 5 p.m., Percy Hall, 3, Percy-street, Tottenham Court-road, W.C.

WANTED Known, MISS EDNA M. BENHAM has now a few vacancies for pupils for the violin on moderate terms. BENHILTON, Addington-road, Bow.

Preserve your music—put it in a "Maurlena" Cover.
THIS WEEK'S NOVELTIES
MUSIC PIANA
"Canzonetta," by Daras.
"En Bordeo," by Daras—March.
"Lola is delaisse," by de Severac—very dramatic. F.C. 1/6, S.C. 1/3, P.C. 6d., E.P. 3d. Obtainable from
3, Carlisle Terrace, Bradford. Goldman, South Shields, and
55, HIGH STREET, NEW OXFORD STREET, W.C. 2.
PIANA Telephone: Gerrard 7326. MUSIC
Use a "Maurlena" Cover, and double the life of your music.
Prices:—Small size, 3d. each, 2/9 per dozen. Large size, 5d. each, 4/6 per dozen. Large quantities by arrangement.

MISCELLANEOUS.

ENTERTAINMENT MANAGER.
WANTED, by the Council of a South Coast Resort, a fully experienced Manager for the summer season of 1920. The Entertainments comprise Concert Parties, Bands, Vocalists, and Entertainers, Grand Illuminated Nights, and special nights for Star Artists. Applicants must be live advertisers, well-educated, and have presence and personality. A good salary will be offered to the right man.
Apply Box 220, "The Era."

WANTED, at once, smart young Gent. as Assistant Manager of Variety Hall, Yorks; security required £25 cash, returnable. Salary £2 and 5 per cent. com. Apply, ROBERTS, c/o Weatherill, St. James's Green, Thirsk, Yorks.

WANTED, Manager, by May 1, for New Kinema and Variety Theatre to be opened early in July. Applicants must be thoroughly experienced in booking Films and High-class Turns. Finest references required; must be a practical electrician; good salary and prospects for the right man. Send full particulars to the SECRETARY, Llandudno Palladium, Limited, Llandudno.

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WANTED, Leader, small Cinema, Stratford district; Organist, Streatham Drummer, Streatham; Cornet, Stratford Pianist, Camberwell; Violinist, Camberwell. Apply immediately, ZELBA, Musical Director, 67, Newman-street, Oxford-street, W. 1.

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WANTED, exp. Violiniste and 'Cellist, to complete Trio for Walton-on-Thames; ladies preferred; evenings and two matinées; must know cinema work; open immediately. Apply, MANAGER, Gaiety Cinema, Twickenham.

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WANTED, 'Cellist, for Cinema; hours 4½ daily; no Sunday work. Apply, M. D., 36, George-street, Chesterton-road, Cambridge.

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WANTED, London Engt. by Solo Violinist (leader), Piano, 'Cello, Organ, First Violin; together or separate; library. VINCENT, 150, Lambeth-terrace, S.E.

WANTED, Engt. by Leader-Violinist, with own Pianist; desires change; other musicians if required; experienced all lines; good offers; London only. No agents. Box 235, "The Era."

WANTED, Engt. by experienced Leader (Solo Violiniste), in high-class cinema or hotel; can supply trio if required; late of Sir Henry Wilson's; splendid up-to-date library; at liberty Monday next, Feb. 9; London only. H. S. STEVENS, 66, Sandringham-road, Dalston, N.

WANTED, by Violiniste (lady), season engagement as Repetiteur; further experience chief consideration. Box 287, "The Era."

MUSICIANS' WANTS.

WANTED, a change, good soloist, Leader, Composer, and Arranger; 16 years leader and sub-conductor at important West-End Theatre, London (still there); would accept good position anywhere, England or abroad; 8 years musical director in provinces; very experienced every business. MUS. DIR., Box 244, "The Era."

WANTED Known, disengaged, brilliant Leader, Solo Violinist; first prize Conservatoire, Brussels; excellent library; first-class hotel, restaurant preferred; in or out London; offers invited.

SYLVAIN COLLAER,
53, New Compton-st., London, W.C.

WANTED, a good job as First Violinist; London. R. MARSHALL, 76, Tallourd-road, Peckham, S.E. 15.

WANTED, Engt. by Lady Violiniste as First Violin or Repetiteur; exp. Hotel, Café, Cinema; good tone, good reader; East Coast, North London, or near Birmingham pref. Letters, VIOLINISTE, 50, Hamlet Court-road, Westcliff-on-Sea, Essex.

WANTED, by Violiniste (lady), season engagement as Repet. or Second Violin. Box 288, "The Era."

WANTED, Engt. by an exp. Orch. and Solo Violiniste (lady); own extensive library and highest references; theatre, café, hotel, or pictures. Communications, Box 285, "The Era."

WANTED, London, Engt. by Young Lady Italian Violinist; big, nice tone, with own pianist, 'cellist, d. bass (ladies); together or separate; large, modern library. Box 281, "The Era."

WANTED, Engagement by first-class, experienced Violiniste; London. Apply, ALICE MAISHMAN, 44, Edith-road, West Kensington, W. 14.

WANTED, by Violiniste and Pianiste, joint Engt., hotel or café; Coast. Good offers. Box 278, "The Era."

WANTED, Engt. 1st or 2nd Violin (not Musical Director); exp. VIOLINIST, 2, Victoria-avenue, Gravesend, Kent.

WANTED Known, exp. Violinist (Lady) at liberty, any business. VIOLINIST, 3, Waterloo Bank, S.S., Blackpool.

WANTED Known, Disengaged, Singing Violinist, experienced, soloist, baritone, harmonise, play all classics, Jazz, also dance; American. JACKIE JACOBSON, Violinist, 16, Cavendish-place, Jesmond, Newcastle-on-Tyne.

WANTED Known, Violinist, also Oboe; Sats. and Sundays vacant; cinema, &c. T., 80, Belgrave-road, Wanstead, E.

WANTED, by good Violinist, deputising; afternoons only; in hotel or cinema; W. or S.W. district. VIOLINIST, 91, Tachbrook-street, Westminster.

WANTED Known, Violinist, young man, free every afternoon; des. any engt.; 1st or 2nd; London, suburbs; very small salary req.; available a few evenings. H. L., 34, Windermere-ave., N.W. 6.

WANTED Known, good Amateur Violinist would accept engagement in cinema, three or four evenings per week, to gain experience. G. S., 174, Amherst-rd., Hackney, E. 8.

WANTED, Engt. Violinist, cinema and café; experienced in cinema work; London district only; disengaged 8th. VIOLINIST, 5, Police-quarters, Walham Green, S.W. 6.

WANTED, Violin, Rep., thoroughly experienced in Cinema and other work, situation in Cinema; presently working at a West-end hotel. Box 296, "The Era."

WANTED, Engt., either Violin or Cornet; utterly exp. in both; undeniable refs.; would deputise. R. T. DALTON, 26, Kingswood-rd., Penge, S.E.

WANTED, Sunday deputising by experienced Cinema Violinist; can supply library. 108, Southampton-row, W.C.

WANTED, Engt. by French Horn; thoroughly experienced in high-class music; good refs. MARTIN, 21, Alverton-street, Penzance.

WANTED, Re-engagement by French Horn, owing to reduction; any business.

F. P. RABOTTINI,
Theatre Royal, Plymouth.

WANTED, Engt., by Cornet; exp. all lines; distance no object. Apply, CORNET, 7, Chapel-st., Llandudno, North Wales.

WANTED, Engt. or Deputising as Cornet Player; experienced, any business; disengaged Feb. 7. JAMES WHITFIELD, 7, Cloudesley-road, Islington, N.

WANTED, Engt. by good, reliable Cornet, any business; steady. CORNETTIST, 168, Halliwell-lane, Cheetham Hill, Manchester.

WANTED, Engagements by Clarinet, experienced; good refs.

Box 235, "The Era."

WANTED, good Clarinet; exp. Pics., Var., Drama, desires change; at present with high-class Cinema Orchestra. Box 276, "The Era."

WANTED Known, Clarinet, disengaged; thoroughly experienced and reliable. WYNNE, 27, Oaklands-grove, Shepherd's Bush, W. 12.

WANTED, Engt. by good Clarinet Player, for evenings; London only; good refs. WALTER H. SCRUTTON, 183, Prince of Wales-road, N.W. 5.

WANTED, London Engt. by experienced lady, Double Bass player. Address, S.E., "Elmwood," Atkin's-rd., Clapham Park, S.W.

WANTED, Engagement by experienced Double Bass. Box 268, "The Era."

WANTED Known, I am at liberty with Contra-Bass Tuba for Summer Season, in first-class Military Band Circle. W. BANNISTER-LOUGHLIN, 18, Pilling-street, Morecambe Bay.

WANTED Engt., by Bass Player; over 20 years' exp. in all bus.; steady and reliable; perm. engt. in high-class Cinema or any good orchestra; A.M.U. Letters, "SYMPH," c/o Mrs. Harris, 2, Willow-place, Swansea.

WANTED, by Basso, Deputising; Cinema, Dance, or Theatre. BASSO, 34, Woodside-rd., Kingston-on-Thames.

WANTED, Engt. by experienced, good D. Bass; London only.
Box 282, "The Era."

WANTED, Engt. for Halls or Cinema, by Solo Operatic Trombonist, piano accompaniment. Box 220, "The Era."

WANTED Known, by practical and exp. Trombonist, Variety, Opera, Cinema, &c.; abstainer and reliable. HERBBRON, 159, Fulham Palace-rd., Hammersmith, W. 6.

WANTED Known, Trombonist; 20 years' experience all lines, seeks Engt. or deputising. 7, Rossetti-gardens, Flood-street, Chelsea.

WANTED, experienced Ladies' Trio; West-End; large repertoire, including Tavan, Alder. Write, B., 53, Church-st., Kensington, W. 8.

MUSICIANS' WANTS.

WANTED Known, Trombone, first-class, seeks odd Engts., Deputising, Dances, &c.; every Saturday night vacant; exp. any bus. C., 96, Gibson-gardens, Stoke Newington, N. 16.

WANTED, Engt. by experienced Trombone; any bus.; liberty Feb. 9. RITCHIE, 37, Northampton-road, Clerkenwell, London, E.C. 1.

WANTED, by Trombonist, any bus.; tour preferred; join at once. 5, Glies-street, Longsight, Manchester.

WANTED Known, Saxophone, good, reliable; Jazz or any business. NEWTON, 12, Canford-road, S.W. 11.

WANTED Known, experienced 'Cellist open to immediate Engagement; hotel or cinema. Box 293, "The Era."

WANTED Known, lady 'Cellist; experienced, now disengaged, wishes evening engt., London; would deputise. 24, Manchester-street, W.

WANTED, by First-class 'Celliste, Deputy Engagements in London. Symphony, Orchestral, solo or Chamber Music.

EDITH STEPHENS, 93, Holland-road, Brixton, S.W.

WANTED, Engt. by exp. 'Cellist; wants change; North preferred. 'CELLIST, 150, King's-road, Cardiff.

WANTED, by well-known 'Cellist, Engagement in high-class cinema, or deputise. BUCKLER, 32, Ventnor-rd., S.E. 14.

WANTED, London Engt., by first-class 'Cellist, VINCENT, 150, Lambeth-terrace, S.E.

WANTED Known, first-class Solo and Orchestral 'Cellist, at liberty for imm. engt. 'CELLIST, 55, Manor-road, Brockley, S.E. 4.

WANTED, Engt., by Tower, Blackpool, Solo 'Cello, known; shortly at lib.; desires position in good cinema; Manchester area preferred; good refs. WM. FRANCOIS FAWLEY, 84, Woolman-road, Blackpool.

WANTED, engagement by Viola; London or district only; open March. G. MORRIS, 35, Crozier-street, Westminster Bridge-road, London, S.E.

WANTED, Engt., by experienced and reliable Oboe Player. Address, 18, Colville-rd., Walthamstow.

WANTED, by Pianist, Engt. in Scotland; Theatre, Pic., or Var.; thor. exp.; reliable; A.M.U. F. WATSON, Theatre, Perth, N.B.

WANTED Known, Orchestral Organist, Pipe and American Organ; good sight reader; disengaged; town or country. C. BANSON, 35, Queen's-road, Peckham, S.E. 15.

WANTED Known, Organist Disengaged; experienced. ORGANIST, 404, Uxbridge-road, Shepherd's Bush.

WANTED, by Organist, Mustel, pipe, good Pianist, Re-engagement or Deputising; long West-End experience; cinema, restaurant. T. TYRRELL, 14b, Coldharbour-lane, S.E. 5.

WANTED Known, first-class Organist, Orchestral or Solo, Disengaged; thoroughly experienced in the picture business; provinces preferred; will accept moderate salary for comfortable and permanent berth. Please write, ORGANIST, 96, College-row, Bromley, Kent.

WANTED Known, Pipe Organist (solo and orchestral) late Thomas' Travelogues at the Royal Albert and Queen's Halls, London, is open to undertake Cinema Work; pipe organ only. M. M., 19, George-street, W. 1.

WANTED Known,
ORCHESTRAL PIPE ORGANIST,
West-End experience, and
FIRST-CLASS ORCHESTRAL PIANIST,
Open to Deputise.
ORGANIST, 34, Tonsley Hill, Wandsworth, S.W. 18.

WANTED, Engt., exp. Orchestral Organiste and Solo Pianiste; Dances, Café, Variety, Rehearsals, Deputising, &c.; latest music. LLOYD, 15, Benbow-rd., Hammersmith.

WANTED, by Organist, Mustel, pipe, good Pianist, Re-engagement or Deputising; long West-End experience; cinema, restaurant. T. TYRRELL, 14b, Coldharbour-lane, S.E. 5.

WANTED Known, exp. Pianiste-Organiste desires Change; orch. or solo. PIANISTE, 107, Fentiman-road, Clapham, S.W. 8.

WANTED Known, exp. Pianiste disengaged; any business. KENT, 14, Rowfant-road, Balham, S.W.

WANTED, engagement, England or abroad, lady Pianiste; sight reader. NAN STANLEY, 19, Offley-road, London, S.W. 9.

WANTED, by Orchestral Pianiste, L.R.A.M., exp., summer engagement or perm.; commence Easter; South Coast; Brighton pref.; cinema or hotel. "PIANISTE," 42, Collingwood-avenue, Muswell Hill, N.

WANTED, Engt., by thoroughly experienced Lady Dance Pianist, or join good Musical Act, &c.; age 22. Offers.

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WANTED Known, lady Pianiste, liberty shortly; present playing high-class Cinema; exp. Tavan, Alder, &c. Good offers only. 293, Moak's-road, Lincoln.

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WANTED Known, experienced Orchestral Pianiste, at liberty; sight reader; would deputise. PIANISTE, 24, Godolphin-road, Shepherd's Bush, W. 12.

WANTED, Engt. by Orchestral Pianiste; thor. exp. in all branches and reliable; cinema or café; deputise; London only. M. GIDDINGS, 26, Dulwich-road, Herne Hill, S.E.

WANTED, Engt. by good Relief Pianiste, deputising, in London. L. K., 1, Granville-mansions, Shepherd's Bush, W. 12.

WANTED Known, Relief Pianiste, thoroughly exp., free now; S.E. or S.W. district preferred; £2 10s., six days. Wire or write, "PATHE," 51, Knatchbull-road, S.E. 5.

WANTED Known, experienced Relief Pianiste desires Orchestral experience, and willing to play with orchestra for relief terms; good reader; London only. Write, PIANISTE, 147, Denmark-rd., Camberwell, S.E.

WANTED Known, good Orchestral Pianiste, now at liberty; good and permanent offers only. Address, PIANISTE, 33, Crunden-road, South Croydon.

WANTED, Engt. in London by Orchestral Pianiste; cinema experience. MISS RIGBY, 28, St. Lawrence-road, North Kensington, W. 10.

MUSICIANS' WANTS.

WANTED, Re-engt. in good Cinema or Hotel Orchestra by exp. Orch. Pianiste, L.R.A.M.; good reader and knowledge of best works. A., 35, Albany-road, W. Ealing.

WANTED Known, First-class Orchestral Pianiste, disengaged; thoroughly exper. any bus.; used to Tavan arrangements; would deputise. Wire or write, PIANISTE, 216, Maxey-road, Woolwich, S.E. 18.

WANTED Known, Picture Pianist, open for engagement; over 20 years English and Canadian experience; can assist management; good poster-writer, holder of Canadian Assistant Operator's licence; disengaged now. Send best offer to ROLSTONE, 61, Grove-road, Hitchin, Herts.

WANTED, by exp. Orchestral Pianist (A.R.C.M.), Cinema Engagement. M., 135, St. Thomas's-rd., Finsbury Park, N.

WANTED, Engt., by Pianist; exp. all lines. Wire offers, TOM CLAYTON, 28, Elm-terrace, Clayton, Bradford.

WANTED, by Professional Pianist, Engt.; long experience in business, all-round; London suburbs preferred. FLAUTIST, Beehive, Trowbridge-rd., Bradford-on-Avon.

WANTED Engagement, Pianist-Accompanist; experienced first-class concert parties. 19, Gordon-street, W.C. 1.

WANTED Known, Relief Pianist Disengaged; 8 years' experience. PIANIST, 404, Uxbridge-road, Shepherd's Bush.

WANTED Known, Pianist Disengaged; dances; experienced; join band. "B.," 75, Red Lion-street, W.C. 1.

WANTED, situation by first-class Relief Pianist. SOMMERS, 7, Brixton-hill, S.W.

WANTED, an Engagement, by Relief Pianist, experienced in fitting Pictures and Extemporising. Apply, MISS B. KASLER, 219, Jubilee-st., Mile End, London, E. 1.

WANTED, by Jazz Banjoist, Evening Engagements in Dance Orchestras. F. LEWIS, 29, Shenley-rd., Camberwell, S.E. 5.

WANTED, a shop by good Banjoline Player.
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WANTED, Engagement as Drummer, with tympani; any business. COCKRILL, Grand Theatre, Halifax.

WANTED Known, Jazz Drummer can accept a few engagements—single or series. Wire or 'phone, Finchley 92. Write c/o Heath, 7, Sneath-avenue, Golders Green.

WANTED, Engt. Double Drummer, Tympani, Jazz effects; Pictures; evenings preferred. DRUMMER, 10, Marylebone-street, London, W. 1.

WANTED, Engt., by Drums and Tymps., &c., desirous of change; experienced all lines; South-west Coast; good Cinema preferred; only good offers; permanency. Box 274, "The Era."

WANTED, Engt. by smart Drummer; wife cashier; perm. or summer; theatre, pics., variety. Box 292, "Era."

WANTED Known, will someone kindly assist Drummer, blinded in war, to secure London engagement? J., 4, Carlton-terrace, Child's Hill, N.W. 2.

WANTED, Engt. by Exp. Ladies' Trio, Hotel or Cinema; good refs., repertoire; could open Easter; South Coast preferred. Letters, TRIO, 5, Thayer-street, London, W. 5.

WANTED, by Ladies' Trio, seaside Engt.; good library; hotel or café. Box 277, "The Era."

WANTED, Engts. by Orpheus String Trio, Dances, Concerts, Socials, &c. Communications, "ORPHEUS," 48, Bolton-road, St. John's Wood, N.W. 8.

WANTED Known, Trio available for Dances, &c. J. GRANT, 247, Maida Vale, W.

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WANTED Known, FOR THE BEST ORCHESTRAS AND GOOD MUSIC for Cinemas, Hotel and Dances, &c., apply to the National Orchestral Supply, and save money. All competent musicians.
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Musicians of all kinds.
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WANTED Known, when requiring bands, musicians, libraries, &c., write to above.

WANTED Known, MADDISON'S FAMOUS RINK BAND will be disengaged for rink or otherwise after Feb. 7; now fulfilling 7 weeks' season at the Agricultural Hall with great success; scarlet uniforms. 11, Inver-road, Clapton, London.

WANTED Known, CLAUDE FENN-LEYLAND.
Conductor, Composer. Solo Violinist.
Booked solid until Christmas. 1920.

WANTED, Known, for Heaviside's 'Cello and Piano "Romance," address the composer, 27, Torwood-street, Torquay. Price 2s. Also "The Lord's Prayer," &c. for full choir and organ, 4d.

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WANTED to Buy, 300 Pairs of Roller Skates, Winslow's preferred; size 10½. Apply, DAN HARDIE, The Rink, Sunderland.

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WANTED, for Tenting, Ireland, 1920, Circus Artists in all lines, Acrobats, Aerials, Hand balancers, also good specialty Act, also Bandsmen, to open Easter Monday, April 5. Will Charles Beckett write? Apply, JAMES DUFFY, Duffy and McLean, Circus, Church-street, Limerick.

WANTED, to travel with Bostock and Wombwell's Menagerie, for 1920 season, useful Showman's Carpenter-Wheelwright; must be experienced in travelling work; also Doorsman-Describer, with strong voice and good deliverance. Also several Ride Men and Horsekeepers. Only reliable men and those with experience of road shows need apply; preference shown to those who have been with this or other menageries before. Comfortable all-the-year-round job; very good wages and bonus paid in all cases. Can start at once; railway fares paid after joining. Can start at once. Wolverhampton until Feb. 7 inclusive.

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LORD JOHN SANGER.
Tour 1920.
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WANTED,
Several Young Men for
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Intelligence and refinement more essential than experience.
Long and comfortable engagement to willing and conscientious workers.
An ideal motor tour through the prettiest parts of England.
Hours 9 to 6.
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Thoroughly Reliable
CHAUFFEUR-MECHANIC,
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WANTED, Man and Wife, or widow, for house work, and make themselves useful in London residence. Good home for the right people.

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WANTED Known, CLOWN AUSTIN, Singing, Talking, Knockabout Clown; good entrees, superior wardrobe; conclude Saturday next successful engagement Bostock's Circus, Plymouth. Re-engaged tenting season. Thanks Mr. Bradbury for offer big circus, also proprietors for Ireland; at liberty Monday next for 3 weeks only. Address, Bostock's Circus, Plymouth.

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WANTED, Proprietors of Side Shows, &c., travelling Yorkshire district early in August, to please communicate with the undermentioned for space at the Malton Gala, Aug. 2, 1920.
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Malton.

WANTED, Fête Artists, Big and Small, for South Wales. Write, enclosing full particulars, photo, lithos, and rock bottom terms, for two days, to R. H., 76, Thronlow-road, West Norwood, S.E. 27.

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WANTED Known, I Buy any kind of Musical Instruments and effects; also military music. Best price given. BAGGALEY, 7, Regent-bridge, Manchester.

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WANTED, to Let, Furnished Flats and Bed-Sitting Rooms. Call, SUNNUCKS, Estate Agent, 25, New Oxford-street.

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Musical Acts,
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Date sheet and full particulars, &c., to
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Manager, Variety Department.

'Phone, 49 Jesmond. Wire, "Zalva," Newcastle-on-Tyne.
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Jesmond-road,
Newcastle-on-Tyne.
WANTED,
Big Specialities and Novel Acts of every description.
Lowest terms and full bookings.

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A Quartette of Lady Vocalists.
This, O.H., Tunbridge Wells.

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All coms. c/o PRAKE,
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Soprano and Comedienne.
Offers, King's T., Hammersmith.

WANTED, Feb. 9, 16, and 23, THE GREAT VINCENT, Acrobatic Table Expert. Wire, Olympia, West Bromwich.

The clear patterer who never gets the needs.
WANTED, Monday next, Variety or Revue, by ROY MELTON, Refined Versatile Comedian; you have to laugh. 99, Balfour-rd., Bootle, Liverpool.

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CLIVE WATTS,
Comedian and Eccentric Dancer.
The Man with the Goods.
Wire quick.
Grand Theatre, Walton-on-Naze, Essex.

WANTED Known, Vacant Feb. 9, on, STYLO, the reliable Gymnastic Hoop Juggler, with wonderful effects, worked like lightning; amazes all audiences; totally different to others. Just returned from enormously successful S. African tour. Australian tour also offered. Perm., 50, Upper Conran-street, Harpurhey, Manchester.

WANTED, Monday, MAUDIE and SYD McLLOYD, Comedy, Songs, Novelty Dances, &c. Wire, Palace, Tetbury, Glos. (Het.)

WILLS and WARLOCK, one of the real, laughing, and applauding hits.
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WANTED, Feb. 9 and 16, THE TWO IMPS, the original Newsboy Comedians and Dancers; a sure winner; open for Revue, Wire, 104, Shaftesbury-street, Newport, Mon.

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The Great Vocal Act. A brilliant show, including Oliver Hardwick, the wonderful tenor. Enormous hit. Return dates everywhere.

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WANTED, Partner, Comedian, Knockabout, Legmania, Musical; work double act. Particulars, STANFORD, 2, Stanley-road, Ilford, E.

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"THE SILENT WATCH."

Naval Play, in Four Acts, Written by Arthur Rosebery, Produced for the First Time in London at the Elephant and Castle Theatre, Monday, Feb. 2.

Admiral Hope ..... Claude Allingham
Admiral Blake ..... Cole Aspinall
Admiral Rawlins ..... Edgar Milton
Admiral Schroder .... Jackson Hayes
Commodore Sir James Stearn ..... Leonard Harrison
Flag-Lieut. David Blake ..... Norman Leyland
Midshipman Jack Sprat .... Diana Jay
Ben Barker, A.B. ..... James May
Jake Maurice ..... George Page
Lieut. Carl Doll ..... Cyril Doughty
Capt. Deacon ..... George Walton
Judge Advocate ..... Charles Parsons
Rosina Hope ..... Peggy Caird
Constance Lady Stearn ..... Constance Medwyn
Martha ..... Polly Marsh
Priscilla Blake ..... Irene Field
Clara Hope ..... Hettie Gale

Mr. Charles Barnard was happy in the selection of "The Silent Watch" for the opening of his dramatic season. The author of "Sweethearts and Wives"—Mr. Rosebery's previous big naval winner—has an intimate knowledge of the Senior Service from within, and as "The Silent Watch" tackles a problem of intense human interest it made an irresistible appeal to Monday's audience.

"The Silent Watch," which was first produced at the Grand Theatre, Halifax, on Aug. 22 last, deals with the nefarious attempts of a German naval man, Schroder, who is afterwards made a full-blown admiral by the "All-Highest," to obtain possession of a mansion, "The Haven," overlooking the English Channel. His daughter, Clare Hope, who is the wife of a British officer, has been brought up without knowledge of her parent. An old nurse discovers the truth, and the wily Teuton, after he has become the owner of "The Haven," hopes to make Clara his willing tool. In this he is grievously mistaken. On the outbreak of war, among many other things to assist Germany, he intends to instal a wireless communication with the Boche fleet. When he demands Clara's assistance, the brave girl, British to the backbone, indignantly refuses. Later on, at the instigation of a jealous woman, Constance, Lady Stearn, who is in love with Clara's handsome husband, Clara is arrested as a spy. Many striking scenes follow, and in the end Schroder is condemned to the punishment allotted to a spy and the Admiral is honourably acquitted.

Messrs. Arthur Rosebery and Gerard F. Buckle, who present "The Silent Watch," have provided an all-round cast of excellence. Especially fine was Mr. Claude Allingham as the happy husband and buoyant Lieutenant Hope. Mr. Jackson Hayes excellently portrayed the wily Teuton Schroder. To Mr. Leonard Harrison high praise is due for his impersonation of Commodore Sir James Stearn. Miss Hettie Gale was seen to great advantage as the true-hearted girl-wife, Clara Hope. Miss Constance Medwyn made the most of the part of Lady Constance Stearn. Droll low-comedy was provided liberally by those two clever comedians, Mr. James May, as Ben Barker, and Miss Polly Marsh, as Martha; Miss Peggy Caird was dainty as Rosina Hope, and Mr. Cole Aspinall (Admiral Blake) and Edgar Milton (Admiral Rawlins) deserve praise. Mr. Cyril Doughty was noteworthy as the German boy-lieutenant, Carl Doll, and Mr. Norman Leyland must be highly commended as a breezy and handsome Lieut. Blake.

"SONNY JIM."

Musical Play, in Two Acts, Book by Herbert C. Sargent, Lyrics by H. D. Banning, and Music by William Neale, Produced at the Grand Theatre, Wolverhampton, on Monday, Jan. 26.

James Penny ..... Frank H. Dale
Doctor Sweet, LL.D. .... Charles Carte
Percival Bream ..... Vernon Kingsley
Dick Tressider .... Ernest Thornback
Hoggins Major ..... Walter Cross
Mr. Blacker ..... Arthur O'Callaghan
Mrs. Penny ..... Nelly Lauraine
Nancy Bream ..... Valerie Joy
Daisy ..... Gwen Kinross
Tompkins ..... Edward Palmer
A Policeman ..... Thomas McLoughlin

Mr. Nevil Graham's new musical play, "Sonny Jim," is founded on Arthur Law's well-known farce, "The New Boy," which was produced at Terry's Theatre, Feb. 21, 1894. The plot turns upon the deception practised by a lady who, desirous of concealing her first marriage, passes her second husband off as her son. Thus it comes about that James Penny finds himself eventually the new boy at Birchgrove School, the pupils of which include both boys and girls. To the girls he is a positive dear; to the boys, Hoggins Major in particular, he is regarded as fair game, and they see he goes through it in more ways than one. The humorous situations which develop inevitably cause in the musical play, as they did in the farce on which it was founded, a great deal of merriment.

Mr. Frank H. Dale in the title-rôle cuts a comical figure as the new boy, whose position is rendered so extremely uncomfortable by his fellow-students, and he made the most of the laughable situations which arise. Miss Nelly Lauraine was a capital Mrs. Penny; Miss Valerie Joy did well as Nancy Bream; and Miss Gwen Kinross won favour as Daisy. Mr. Walter Cross made good use of his opportunities as Hoggins Major; and Mr. Charles Carte as Dr. Sweet (headmaster) and Mr. Ernest Thornback as Dick Tressider also deserve favourable mention. Other characters were well sustained by Messrs. Vernon Kingsley, Arthur O'Callaghan, Edward Palmer, and Thomas McLoughlin.

Mr. William Neale's music proved to be bright and pleasing. Among the numbers that gained the best reception were "Bathing" (Miss Kinross and chorus) and "When I Get My Etons On" (Mr. Dale and chorus). A favourable impression was also made by the duets, "This Year, Next Year" (Miss Valerie Joy and Mr. Thornback), and "Kissing" (Miss Gwen Kinross and Mr. Dale), and Mr. Thornback had a taking song in "Garden of Faithfulness."

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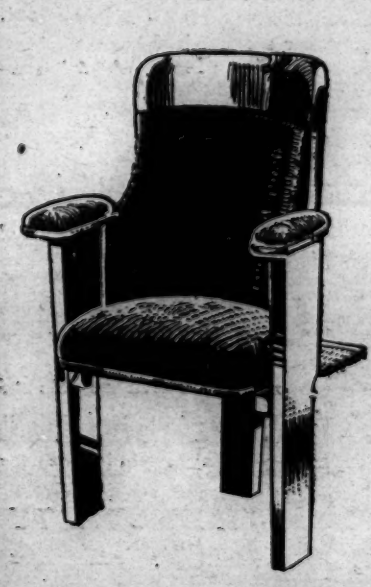

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WHY I SING HORATIO NICHOLLS' BALLADS.

BY TALBOT O'FARRELL.

With some singers it might be hard for them to explain why they sang certain numbers. It might be just as hard for them to justify their selection of songs, but in my case an easy task dies believe me.

I certainly had no doubts when Mr. Lawrence Wright asked me to give my reason for singing the songs by a composer who is now world-famous. I had been singing songs with varying success, and the numbers I had selected were quite tuneful, but one day I happened across a number by Horatio Nicholls. I just saw the title, and I asked my accompanist to play it over for me, so that I could see if it suited me. I sang the song, and, when I had finished, I, turning to the pianist, said: "Do you know that there is something in that song that other songs haven't got?"

"What do you mean?" he asked.

"Why," I answered, "there are songs and songs. Some songs have lovely tunes and rotten words, and other numbers have rotten melodies and fine lyrics; but here is a song that has something about it which is difficult to explain."

"I still don't follow you," said the pianist.

"Why, man!" I explained. "The whole thing is so simple. The lyric is perfect, and the melody is unequalled, but there is something else in addition, and that something is the sincerity of a real appeal."

The pianist smiled. "You'll say that about other songs one day," he answered. "You'll say, 'By jove! but here is a song I've been looking for,' and you'll forget that you ever raved about this number."

I shook my head. "That's just where you are wrong," I assured him. "I can see the meaning of this song, and I'm going to get all the other numbers by Horatio Nicholls to see if what I believe is true." There and then I obtained the whole list of numbers that had been written by this remarkable young man, and I found that, if they were all different, the appeal was the same.

And I told the pianist. "I've discovered the secret," said I. "These songs are not only perfect in conception, but they have soul attached to them."

Because I knew what a song I had got I was able to sing it with real conviction and real meaning. The result was just what I had expected. Instead of a house that clapped, I had a house that rose to me and demanded other songs, and I sang another Horatio Nicholls' ballad, with the same result. From that day I have never turned back.

I find the Horatio Nicholls' ballads perfect for my voice, but more than that, I have discovered that they are the songs that make the public think and rest contented with the performer when he has finished his turn. That is the reason that I sing the songs written by Horatio Nicholls and Worton David.

I shall never forget a night at the Palladium when I introduced "The Kingdom Within Your Eyes" to a crowded house, and I shall never forget the reception that it met with. But that reception was eclipsed when I sang "That Old-fashioned Mother of Mine."

I have since discovered that Horatio Nicholls and Worton David do not go back in their work. Unlike so many composers, they do not make one sensational hit and then fall back into the rut of mediocrity, but instead one sensational hit is followed with another more sensational, and so they go on until now they have provided me with a number that I know is going to electrify the whole of America, the lyrics of which I consider to be the best ever written by Worton David. I refer to "I'd Just Paint the Leaf of the Shamrock." I can honestly declare, as an Irishman, that never has a song appealed to either myself or to an audience as this song appeals, and I take it as an honour that it was written expressly for me, and that I was the first vocalist to sing it. I have chosen a repertoire of Horatio Nicholls' numbers to take with me on one of the most important engagements I have ever taken in my life—my journey to America.

They know of Horatio Nicholls already in America, but they will have a better knowledge of him when my tour comes to a close.

DEATH OF JOHN ALEXANDER.

Many friends in the variety world will learn with sincere regret of the death of Mr. John Alexander, who passed away at Glasgow on Jan. 20, after a long illness, in his 69th year. He was the son of Mr. J. F. Alexander, head of the Alexander family, formerly well known in the professional world, and brother of the late Mr. Arthur Alexander, the well-known comedian. For many years he performed with the family, and travelled much abroad, appearing in almost every Continental city of importance. Afterwards he formed the John Alexander Burlesque Company, and again travelled a great deal on the Continent. He was a clever pantomimist, and his "Troubles of a Tourist" met with great success, both at home and abroad, particularly in Paris.

Of late years he has acted as the Glasgow representative of the Music Hall Artists' Railway Association, and his knowledge of the railway systems radiating from that city was unrivalled, as many a grateful fellow-artist readily admitted. He was a prominent and respected member of the Variety Artists' Federation and the Terriers' Association, and endeared himself to a number of old performers, who had fallen on evil days, by his efforts on their behalf in connection with the "Home" &c. His happy temperament and ready wit appealed to both old and young, and "Johnny," as he was affectionately called, was loved by all who knew him.

He was buried at Glasgow on Saturday, Jan. 24, the mourners being Mrs. John Alexander (widow), Mr. Douglas Alexander (brother), Mrs. Douglas Alexander (sister-in-law), Mr. Littlejohn, Mr. and Mrs. Edward Smith, Mr. Little, Mrs. Bryden, Lieut.-Commander Gorman, Mr. Michael Conroy and Miss Flo Burnett, Mr. Chas. Gascoigne, Terrier Lester, Mr. Morton (of the V.A.F.), and Mr. Jas. Gatt.

Beautiful floral tributes were sent by Mrs. John Alexander (widow), Mr. and Mrs. Douglas Alexander (brother and sister-in-law), Mrs. Couch and Mrs. Balfern (sisters), Mr. and Mrs. Edward Smith, the Terriers' Association, Music Hall Artists' Railway Association, a few old English "pros" at Glasgow, Mr. J. S. Travis, Mr. W. G. McNab, Mr. and Mrs. J. D. Bryden, Miss M. Cann, Miss J. Chalmers, Jess, and Mr. and Mrs. Howard.

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Head Offices: CRANBOURN MANSIONS, CRANBOURN STREET, W.C.

These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, FEBRUARY 9, 1920.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Beatie and Babs, Robb Wilton, Madame Dalmore's Table Circus, Carrie Laurie's Juveniles, The Flemings, Betty Washington, Arthur Ferriss, Mary Leighton.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Marie Ambrose and Co., Pimple, Frank Benson, Nathane Brothers, Gaston, Wyn and Ivy, Frank O'Dell.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Two Bobs, Robert Reilly, Gordon and Rica, Yost and Partner, Jack and Tommie, Maria Lawton, Mutt and Jeff.

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Joy-Bells."

EMPIRE, SWANSEA.
Rehearsal at 1 p.m. for:—
Houdini, Hilda Nelson, Havanna Troupe, Martini, Spalding and Vanguard, Rolf Slater, Cruikshank.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Femina Quartette, Austin Rudd, Geo. Wilbey, Hart and O'Brien, Fred Lamp, Les Tumbles, Clovelly Girls.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Kirkby and Hudson, John, Harry and Burton Lester, Bob Anderson, Sam Barton, Harry Taft, Two Crystals, Beaumont Collins and Co. in "Bedfellows."

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
John Tiller presents "The Babes in the Wood."

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Moss' Empires, Ltd., present "Jack and Jill," Pantomime.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Hedges Bros. and Jacobson, Arthur Vivian Peake and Co., Esta Stella, Shawlene, Wallie Pearce, Daly and Young, Beaucaire and Butlers.
(Matinee Monday, at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Fred Dupree, May Henderson, Peluski and Mott, Ernest Krake and Co., Courtenay and Robins, Jock McPherson, Hill and Ackerman.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Daisy Ray, Pullan and Wood, Johnny Watson.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Ella Shields, Fred Russell, Thompson and Walker, George Jackley, Orpheus, Spessell Bros. and Mack, Sparkling Mosalles, Flying Banvards.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
The Wylie-Tate Pantomime "Jack and the Beanstalk."

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Florrie Forde's Pantomime "Red Riding Hood."

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Some to You."

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Coram, H. A. Roberts, Bert La Hart presents "Cowboy Minstrels," Four Mackwells, Florence Yayman, James Stewart, Three Sisters O'Hara.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
G. T. Pattman, Pascall Bros., Leader and Laney, Haley's Juveniles, Officer Yokes presents "Don."

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
J. L. Davies and Alfred Zeitlin presents "Midnight Frolic," Hector and Lolletta, Dan Harlow, The Paris Trio, Hughie Ogilvie, Bert Hughes and Co.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Gertie Gitana, Ernest Hastings, Wood and Court, Daly and Healy, Telson Trio, Willis Rolls, David Poole.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Betty Barclay and George Glover, Kuming and Windsor, The Jovers, Jack Merritt, Ricardo, Willie James and Doran Sisters, Grandy and Young, Gus Fowler.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Zetta Mee, Walter Bentley's Co., in "Odds On."
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Manny and Roberts, Tom Clare, Miles Stavordale Quintette, The Westwoods, Russell Carr, Five Nu s, Hamamura Family.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"Chu Chin Chow."
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Harry Burns' Pantomime, "Robinson Crusoe."
(Managing Director, Richard Thornton.)

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

PALACE THEATRE, SALFORD.
(Late Regent Theatre.)
Rehearsal at 11 a.m. for:—
Harry Burns presents "Making Movies," Billy Bennett, "Doc" Campbell, Dorothie Squire, Martin and Castle, Wilson Hallett.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (a) West End, (b) Suburban, (c) Large, and (d) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.
Silence a polite negative.
Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.
NOTE.—These Matinées are discontinued until further notice.
Engagements of Artistes are subject to cancellation if the following requirements are not observed:—
(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (a) in the case of singers, copies of the songs and patter, (b) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.
(2) Artistes must attend rehearsals, no deputies being accepted.
(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.
Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.
Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the Managing Director or Business Manager, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.
Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.
The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.
The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.
Mr. R. H. GILLESPIE, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.* } Can be seen by appointment Only.

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Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. P.A., 4, Speenham-rd., Stockwell, London.

MISS PATTI LOFTUS.
Feb. 9, Palladium, Southport.

JACK PATTERSON.
Eccentric Change Juggler.
Feb. 9, Palace Theatre, Bow.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mgr. C., Mr. Chas. W. Chambers. — Cosmo Hamilton's play, "Scandal," has already made many friends here, and the number is being steadily added to by the performance here this week by Mr. Arthur Bourchier's company, the principals of which are, as before, Miss Thelma Raye and Mr. A. B. Winnington-Barnes, in their respective parts of the Hon. Beatrix Hitchcliff and Pelham Franklin.

GAIETY THEATRE.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—The fourth season of Edward Sheldon's beautiful play, "Romance," began here on Monday, and will extend over the next three weeks. Miss Frances Dillon is again seen in a most sympathetic rendering of Cavallini, and once again Mr. Charles Barrett distinguishes himself in the emotional rôle of the young, infatuated rector, Thomas Armstrong. Mr. Frank Lacy's part of Van Tayl is now played by Mr. Frank C. Bayly, who gives an eminently satisfactory interpretation, and all the remainder of the cast acquit themselves creditably.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Dearley, M. C., Mr. Harry Bolton.—Messrs. Jason and Montgomerie are presenting here their rollicking pantomime, "Sinbad the Sailor," and scoring full houses twice nightly.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. F. Slatter; M. C., Mr. J. Hartley.—The Raynor Repertory Company, featuring Miss Rawie Lawton, are presenting here this week "The Liars," "The Education of Blunbeth," "Where's Within Wheris," and "Under Two Flags." The company supporting Miss Lawton includes Miss Maud Morton Powell, Miss Lois Garnet-Vayne, Miss Laura Telly, Miss Bess Roberts, and Messrs. Algernon J. Hicks, T. Rexaud Lockwood, John Blake, J. H. Edwin, Edward Lowrie, Hugh Beresford, and Fred Berkley.

PRINCE OF WALES. — P., Prince of Wales' Theatre (Birmingham), Ltd.; G. M., Mr. Philip Redway; A. M., Mr. G. D. Bradbury; Mgr. D., Mr. H. Ruskworth.—The D'Oyly Carte season has become an established institution at this house, and

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on Monday night there was a warmly appreciative audience to welcome back such well-tried favourites as Misses Catherine Ferguson and Bertha Lewis, and Messrs. Henry Lytton, Leo Sheffield, Frederick Hobbs, and Sydney Granville, and to give greeting to accomplished recruits like Misses Sylvia Cecil and Elsie Griffin and Messrs. Derek Oldham and Arthur Lucas. The season opened with a fine performance of "The Gondoliers," and the rest of the series are promised during the next fortnight.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. R. J. Crane; Mus. D., Mr. J. H. Russell.—Maidie Scott, with her melodious songs, her sly sallies at mankind and womankind, and her captivating personality, supplies a popular star turn here. The Sisters O'Hara sing of Erin and the harvest moon; and other good musical turns are those of Alfred Leonard, the violinist, and Franco Piper, the banjoist phenomenon. Don, the delightfully intelligent terrier of Officer Vokes, fairly gets across the footlights, and establishes a perfect understanding with the auditorium.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; Asst. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—Frank Van Hoven gives one of his characteristic shows to the great diversion of the house. In another line of the entertainer's art Marcelle's sea lion discovers remarkable talents. The Flying Bassards are so perfect in all that they essay to do that they never fail to win approbation. A very bright turn is that of Bob Anderson and pony.

ASTON HIPPODROME. — P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. Griffin. — The sketch, "Circumstantial Evidence," provides a capital vehicle for the whimsical humour of Lily Hammersley and Horace Hunter. The rest of the programme is diversified by some very amusing individual turns.

Boots, The Chemists, 82, New-street; 1, High-street; 168-171, Smallbrook-street; 141, Bristol-street; 167, Broad-street; 266-268, Gooch-street; 469, Moseley-street; 163-165, Bloomsbury-street.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; A. M., Mr. P. H. Adams; Mus. D., Mr. W. Gilby Briggs.—A strong attraction is being presented here by Mr. Harold Nelson's company, in "Wonderful James." In the part of James Mr. Herbert Waring scored an instant success, and he is supported by Misses Kitty Lofting and Alice de Gray, Messrs. C. Wordley Hulse, Lionel Scott, Alan Stevenson. The company will also present on Thursday for three nights and a matinée Sir Arthur Conan Doyle's play, "The Speckled Band."

PLAYHOUSE.—"Dancello," with his 'cello, who introduces dancing very effectively while playing the violoncello. Pictures completed a capital bill.

Boots, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

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GLOUCESTER.

BINGHAM THEATRE.—Messrs. Baldane Crichton and Dudley Hardcourt's dramatic season, Seymour Hicks presents "Broadway Jones."

GLASGOW.

ROYAL PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch; Mus. D., Mr. Robert Macleod.—The pantomime, "Tom Thumb," jogging from attendances, is likely to rival past successes at this house. The principals are putting in their efforts, and keep things lively throughout the evening.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—After a most successful run of eight weeks here, Messrs. Grossmith and Laurillard's company, in "Chu Chin Chow," conclude their season on Saturday.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Sir Alfred Butt's company opened here in "The King Call" on Monday, and the new musical play received a very hearty welcome.

METROPOLE.—The Kimberley plays never fail to attract big houses to the popular Met., and "Ruined Lives" is this week making a strong appeal to lovers of drama.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Howard Croft.—The Wylie-Tate production, "Cinderella," is still fully booked for weeks ahead, both for matinée and evening shows. The artistic setting, the well-selected music, and the strength of the company account for its popularity.

HENGLER'S, LTD.—M. D., Mr. A. Hengler; G. M., Mr. Harry Milne.—This has again proved a record season here, and the circus items and the water spectacle, "The Sioux," have made a strong appeal.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—"Jack and Jill" is one of the best pantos seen in Glasgow for years, and the fun provided by Messrs. George Formby, Tom D. Newell, and Tom Morton is only equal in popular favour by the bright and lively work of Misses Lily Morris, Venny Chard, Clade Sullivan, and their able supporters.

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PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—A bright little revue, "Nothing Doing," is principal attraction here. The fun is supplied chiefly by Cyril Dunn, and he is very capably supported, especially by Edie Gorie, a capital comedienne. Varieties are also contributed by the 12 Loonies, in their unique musical act; Forest Tell, comedian and dancer; and Ian McCarthy, vocalist, late of Harmony Fenz.

OLYMPIA.—M., Mr. David Bowie; Mus. D., Mr. John Henderson.—A good variety programme is submitted here, headed by Lottie Lennox, the favourite comedienne, in old and new business. Another item of interest is the Great Como, the famous Irish-American illusionist, with full company, in a series of mysteries. Other members completing a good programme include Belle Sylvia, Scotland's favourite lady baritone; Wee Terry, boy vocalist; Bob Bevens, in songs and recitations; Zeolah, juggler; and Harry Lowther and Co., in the merry farce "It's a Gift."

EMPIRE.—P., Moss Empires, Ltd.; R. M., Captain E. Neptune Blood; M. D., Mr. Henry Farmer.—The principal feature of this week's programme is the marvellous skill displayed by Mr. T. G. Pattman in the rendition of a varied selection of pieces on the pipe organ. He is ably assisted by Miss Minnie Rigby, a dramatic soprano of unusual power. Others on the bill are Peter Parish, the plaintive comedian; Duncan's Collies, in a smart canine act; the musical McGregors; Decima and Eddie McLean, Australia's representative dancers; and Haley's Juvenilles, in a beautiful vocal scena.

Boots, The Chemists, 161-163, Sauchiehall-street.

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KILMARNOCK.

ROYAL COURT.—M. D., Mr. F. W. Wynsham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Justice H. Wilson.—This is the seventh and last week of "Humpty Dumpty," one of the most successful pantomimes this theatre has had for many years.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Scawley.—The seventh week of the H. B. Phillips' opera season shows no falling off in the degree of public patronage. The current programme contains "Faust," "Tales of Hoffmann," "Mignon," "Trovatore," "Maritana," "Carmen," and "Lily of Killarney."

PLAYHOUSE.—P., Liverpool Repertory Co., Ltd.; L. and M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—"A Message from Mars" continues its remarkable run, and no present change in the programme is at all necessary.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners; Mus. D., Mr. A. Workman.—After an absence of some six years Houdini pays another visit, and on Monday evening astonished his audience by his marvellous new tricks. One of the most enjoyable events of the evening was the piano playing by Max Darewski; David Poole delighted with his particularly fine ventriloquial turn; Marie Courtenay and Harry Robins showed themselves a capital pair of vaudeville artists, and others in the bill were Tom Rees, musical raconteur; Paris Trio, in comedy, flying trapeze act; and Grundy and Young, comedy duo.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. A. O. Walker; Mus. D., Mr. Albert Moore.—"Jack and the Beanstalk" goes along as merrily as ever, despite the fact that this huge building is filled twice daily.

LILY LENA

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. B. W. James; Mus. D., Mr. Frank Stokes.—The big line this week is De Biere, who brings some new illusions; George Carney is being given a cordial reception for his latest song scenas; and also in the programme are Laura Guerite, a smart American comedienne; the popular Three Van Dammes, comedy acrobats; and George Morton, black-faced comedian.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles; Mus. D., Mr. George Dibbert.—Variety continues to do good business here, owing to the attractive bills that are presented. In this week's list are Page's Animated Dolls, always a source of interest; Sandy Powell, a smart young comedian, assisted by Lillie Le Main; Neil Gow, Scottish comedian; Grace Cunard, an expert lady juggler; Kelroy and Wyn, with a dancing speciality; Ringle Brothers, juggiers; Mullaney Brothers, comedians; and Alma Le Dare, chorus comedienne.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—A neat little pantomime is here under the title of "Aladdin in a New Light," for which Messrs. Jason and Montgomery are responsible. Among the principals are Kitty McShane (Aladdin), Arthur Lucan (Dame), Gertie Zack (Princess), Box and Box (comedians), and Billy Miller (Abanazar).

LILY LENA

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—Heading the bill are Brown and Potter, in an American novelty; Cliff Barrett and Netta Clark have a humorous sketch, "Auntie's Visit"; and the Kobes are smart Japanese entertainers. Contributions also come from Jack Seymour, comedian; McGregor and Smith, with comedy dancing act; Glyn Grafton, comedy violinist; MacGervey and Sealer, with Irish comedy; and Lillie Carrie, comedienne.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Lecce-street; 283, Scotland-road; 8, West Derby-road; 235, Park-road; 119, Lodge-lane; 79, Wavertree-road; Prudential Buildings, Dale-street; 46 to 47, Lord-street.

LILY LENA

MANCHESTER.

PALACE.—M. D., Sir Walter de Frece; G. M., Mr. Alan Young; A. M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. W. MacLaren; Mus. D., Mr. T. Wrathmall.—The fourth Wylie-Tate successful pantomime, "Aladdin," with Nellie Wallace, Lupino Lane, Bliss Prince (vice Bliss Retford, who is still very unwell), and Daisy Bindley in the cast, is playing to packed houses.

HIPPODROME. — M. D., Sir Oswald Stoll; A. M., Mr. Geo. F. Reynolds; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Rainer.—Hetty King, that clever male impersonator, tops an excellent bill here, including the Two Anartos, the Nathano Brothers, Ethel Toma, Anna Dorothy, the Miles-Stavordale Quartette, the Flemings, and Brasto, a juggling and musical equilibrist.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; R. M., Mr. Harry Hearn; Mus. D., Mr. Edward Jones.—Mr. Fred Le Cren's capital pantomime, "The Yellow Dwarf," after a successful week at the King's Theatre, Longsight, is attracting full houses here.

LESLIE'S PAVILION. — Sole P., Mr. Harry Leslie; G. M., Mr. George Phillips. —The Seven Cadets, Mr. Leslie's own first-rate company, are the attraction here.

Boots, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 42 and 50, Oldham-street; 39, Market-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. P. Trevor.—Messrs. Taylor Platt and Wilfred Eaton are favouring us with a return visit of "Milestones" for the first three nights. Included in a good cast are John McNally, Frances Waring, Aubrey Ashton, Charles H. Mortimer, and Peggy O'Hara. Another popular return visit of "Charley's Aunt" is promised for Thursday by the Brandon Thomas Company.

Boots, The Chemists, 1, Queen-street, and 128, St. Aldates, Carfax.

LILY LENA

PLYMOUTH.

ROYAL THEATRE. — L. & D., Mr. James M. Glover; A. M., Mr. H. E. Jones; Mus. D., Mr. J. Wingate. — Mr. Andre Charlot presents his new musical comedy, "Wild Geese."

REPERTORY THEATRE.—P. & L., Messrs. Geo. King and H. B. Parry; M. D., Mr. Denley.—The company here present the play, "Under the Red Robe."

PALACE THEATRE.—G. M., Mr. C. E. Prance; M. D., Mr. J. Cleghorn.—The star engagement here is the new musical revue, "Oh! La! La!" featuring Bob Selvidge, Yorkshire comedian. Variety turns by Selvyn, world's greatest ball puncher; The Wedgwoods, ladies vocal trio, in musical numbers.

GRAND.—D. & L., Messrs. Geo. A. King and Mr. H. D. Parry. — Mr. Albert Douglass presents the musical fairy play, "The Romance of Punch and Judy."

SHEFFIELD.

LYCEUM.—M. D., Mr. John Hart; G. M. and T., Mr. J. B. B. Beaumont.—Alfred Butt presents here "Who's Hooper?" direct from the Adelphi. The company includes Leonard Mackey, Bert Byremonde, Evelyn Drese, Bibi Delabere, Peggy Fishwick, and Jimmy Godden, funny as ever.

ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. B. B. Beaumont.—John Hart's "Cinderella" is still delighting young and old.

EMPIRE PALACE.—M. D., Mr. Frank Allen; A. M., Mr. E. Sidebotham.—Florrie Forde's popular annual, "Little Red Riding Hood," continues to draw crowded houses.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage.—Robert Courtneidge's latest

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musical comedy, "Too Many Girls!" The cast includes Harry Ray, W. H. Haines, Walter Passmore, William Cromwell, Mildred Telford, Jessie Preston, and Ouida Macdermott.

MONTGOMERY HALL.—Catlin's Royal Pierrots, with songs, sketches, and music.

Boots, The Chemists, 55 and 57, Snig Hill; 252-54, West-street, and 2, Regent-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spittalhill; 384, Shalesmoor; 183, Attercliffe-common; 760-2-4, Attercliffe-road; 440, Abbeydale-road; 207, Broomhall-street; 6, High-street; 2-4, Duke-street Park; 514-12, London-road, Heeley Bridge; 202, South-street, Moor; 652, Staniforth-road, Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 222, London-road.

THIS WEEK'S TOILET HINTS.

THE LATEST AND SMARTEST BEAUTY RECIPES COLLECTED FROM VARIOUS EXPERT BEAUTY WRITERS.

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An instantaneous remedy for blackheads, oily skin, and enlarged pores.

Blackheads, oily skins, and enlarged pores usually go together, but can be instantly corrected by a unique new process. A tablet of stymol, obtained from the chemist, is dropped in a tumbler of hot water, which will then, of course, "fizz" briskly. When the effervescence has subsided the face is bathed with the stymol-charged water and then dried with a towel. The offending blackheads, of their own accord, come right off on the towel, the large oily pores immediately contract and efface themselves naturally. There is no squeezing, forcing, or any drastic action. The skin is left unirjured, smooth, soft, and cool. A few such treatments should be taken at intervals of three or four days thereafter in order to ensure the permanence of the pleasing result so quickly obtained.

Grey Hair—Home Remedy.

An old-fashioned home-made recipe restores youthful appearance.

There are plenty of reasons why grey hair is not desirable, and plenty of reasons why hair dyes should not be used. But, on the other hand, there is no reason why you should have grey hair if you do not want it. To turn the hair back to a natural colour is really a very simple matter. One has only to get from the chemist two ounces of concentrate of tumalite and mix it with three ounces of bay rum. Apply to the hair with a small sponge for a few nights and the greyness will gradually disappear. This liquid is not sticky or greasy and does not injure the hair in any way. It has been used for generations with most satisfactory results by those who have known the formula.

To Kill Roots of Superfluous Hair.

"Home Science."

Women annoyed with disfiguring growths of superfluous hair wish to know not merely how to temporarily remove the hair, but how to kill the hair roots permanently. For this purpose pure powdered pheminol may be applied directly to the objectionable hair growth. The recommended treatment is designed not only to instantly remove the hair, but also to actually kill the roots so that the growth will not return. About an ounce of pheminol, obtainable from the chemist, should be sufficient.

The Real Cause of Most Bad Complexions.

"Health and Beauty."

It is an accepted fact that no truly beautiful complexion ever came out of jars and bottles, and the longer one uses cosmetics the worse the complexion becomes. Skin, to be healthy, must breathe. It also must expel, through the pores, its share of the body's effete material. Creams and powders clog the pores, interfering both with elimination and breathing. If more women understood this there would be fewer self-ruined complexions. If they would use ordinary unrefined wax instead of cosmetics they would have natural healthy complexions.

About Hair Tonics.

"Novel Recipes."

Each week almost one hears of some wonderful discovery for improving the hair, and although this paragraph may seem a little superfluous, an old-fashioned recipe may come as a welcome change. One thing about it is that it will grow hair, and also prevent it falling out. From your chemist get an original package of boranium, to this add a pint of bay rum, allow it to stand 30 minutes, then add sufficient water to make half a pint. Rub briskly into the scalp with the finger-tips, and you will immediately experience that clean tingling sensation which is a sure sign of healthy action.

SOUTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. John W. Coulson; A. M., Mr. Wm. C. Hill Black; Mus. D., Mr. C. Whittington.—Thomas P. Convery presents the pantomime, "Red Riding Hood," with Frank E. Franks as "Pepper, the Fuzzotum."

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; M. D., Mr. Richard Thornton; A. M., Mr. R. Winter; Mus. D., Mr. Jos. Campbell.—Gertie Gitana is appearing here after a long absence, supported by the Empire Three, in character songs and original dances; Six Heraldos, Continental acrobats; Will Collinson and Co., in "Sweeping a Chimney"; De Kube and Partner, eccentric singing violinist; Zetta Mor, in a vocal scena; and Vernon Drake, baritone.

PALACE THEATRE.—P., South Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—The Reegnes, in novel speciality act; McKinley, the military ventriloquist; and pictures.

Boots, The Chemists, 29, King-street.

TORQUAY.

THEATRE ROYAL.—Licensee and M. D., Mr. W. H. Mortimer; S., Mr. Arthur Pearce.—This week sees a welcome return visit of Mr. Horace Hodges in the title-role of his own play, "Grumpy," in which he is as amusing as ever.

PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price.—Pantomime is again the attraction here with Mr. and Mrs. John Walter's company in "Cinderella," headed by Miss Veronique Dalsace in the name-part and Miss Elsie Wallace a vivacious Prince Charming. The fun is kept going by Mr. Chas. A. Palla as Buttons.

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The natural consequence is that the breathing is affected, the bronchial tubes or bronchi become inflamed, and cough, more or less serious, follows. If neglected the entire respiratory system is weakened, and that way consumption lies. Children suffer more frequently from such complaints than do their elders, the death rate among the very young being truly appalling, and in too many instances due entirely to thoughtless neglect.

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Beware of imitations of Veno's Lightning Cough Cure. It is sold by Chemists, Stores, and Medicine Dealers in all parts of the world. If your Chemist is out of stock he will get it for you.

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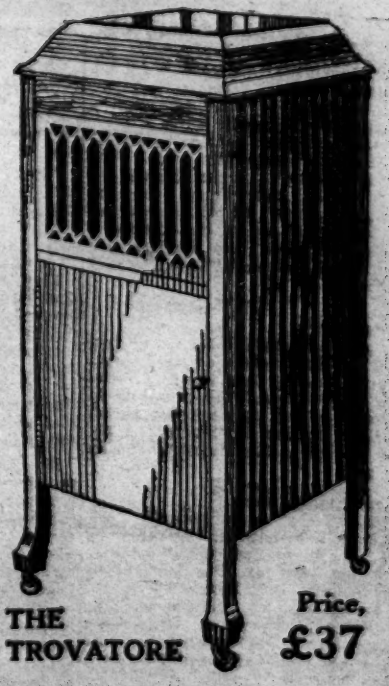

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THEATRICAL GOSSIP.

Touring Managers' Activities—The First Benevolent Fund Matinee—Miss Ethel Irving's Return —The Oldest Living Actress.

The Touring Managers' Association.

A special general meeting was held at headquarters on Friday last. Mr. Cecil Barth occupied the chair, and the following members were present: Messrs. J. L. Sacks, Herbert Ralland, R. Louis Casson, Oswald Cray, Eugene C. Stafford, Adderley Howard, Fred Baugh, W. V. Garrod, C. W. Somerset, Chas. Harrington, J. Forbes Knowles, W. Foster Horsefeld, Robert Macdonald, Karl Hooper, Douglas Miller, Alfred Denville, Geo. S. Flinders, F. Leslie Moreton, William Bellamy, W. Martin (representing J. Bannister Howard), Leo Trood, A. Carlton Wallace, Charles H. Williams, F. E. Chabot, Frank Weathersby, and Arthur Gibbons, hon. secretary.

The activities of the Association have developed so rapidly during the last few months as to render the monthly meeting totally inadequate to cope with the volume of business. A sub-committee has therefore been elected, and meets every Tuesday at 3 o'clock at the offices of the Association, 1 and 2, King-street, Covent Garden. The Association wishes it to be known that all members are entitled to attend the meetings of the committee, and their presence is cordially invited.

A recently-issued list shows that the membership of the Association has increased rapidly of late, and now embraces practically all the better-known touring managers. Indeed, so lengthy is the list that the Association cannot be far from achieving its long-cherished object—that of universal membership.

The A.B. Fund Matinées.

The first matinée for the Actors' Benevolent Fund under the scheme by which every management is to give a matinée of each play that reaches its hundredth performance will be given to-morrow (Thursday) afternoon. On that occasion the performance of "Lord Richard in the Pantry" will be given for the Fund at the Criterion by Lady Wyndham and Mr. Thos. C. Dagnall, with the generous assistance of Cyril Maude, Connie Ediss, and other members of the company and the authors, Messrs. Blow and Hoare.

Meanwhile Mr. Martin Harvey informs us that the committee are considering how best the special performances throughout the provinces can be arranged as between the travelling and resident managers.

Ethel Irving Returning.

At last Miss Irving's long-contemplated revival of "La Tosca," with herself in the name-part, as long ago announced in these columns, is approaching materialisation. We are to see this thrilling Sardou drama at a West-End theatre early next month.

The Oldest Living Actress.

To-day, that fine old actress, Dolores Drummond (mother of the experienced theatrical architect, Mr. G. R. Sprague) completes her 86th year! As Lady Bancroft is only 81; Miss Genevieve Ward, 82; and Mrs. Calvert 86; Miss Drummond is the oldest living actress.

A Drama of Drink.

Managers Herbert Jay and Frank Littler have, they tell us, just acquired a new play by that brilliant dramatist, H. F. Maltby. It treats of the drink question, and has the taking title of "Such a Nice Young Man."

American-made Comedy.

After "Tea for Three" is well under way at the Haymarket, Mr. George B. McLellan will produce elsewhere another American-made comedy, namely, "Up in Mabel's Room." This enterprising entrepreneur confesses that this play has "a bedroom scene." But he assures us that "it is quite innocent and harmless."

Moreover, Citizen McLellan has secured another Potash and Perlmutter play. This time it has no provision for the latter character, only for Little Abe, who will be again impersonated by that fine comedian, Augustus Yorke. It is entitled "The Honourable Mr. Potash."

"Man and the Mouse."

Mr. Owen Nares, having, with Sir Alfred Butt, so successfully staged "Mr. Todd's Experiment" at the Queen's, informs the writer that among the new plays which he and Sir Alfred have acquired for further use at that theatre is "Le Souris d'Hotel." Its English title will be (most probably) "The Man and the Mouse."

"Pygmalion."

It is now definitely decided that "Pygmalion" will be produced at the Aldwych Theatre on Tuesday, Feb. 10. In addition to Mrs. Pat Campbell the cast will include, among others, Marion Terry, Aubrey Smith, Agnes Thomas, Faith Celli, &c. The original scenery at His Majesty's Theatre will be used.

Another Oriental Play.

"Roses of Araby," a new romantic comic opera, is to be started on its career by Mr. T. G. Lloyd, at the Wimbledon Theatre, next Monday. The book is by Harold Simpson and Henry Thorp, the lyrics by Mr. Simpson, and the music by Merlin Morgan, the expert musical director of Daly's theatre. From what we have already heard of the play and its cast it "shapes" exceedingly well.

Actors' Day Fund.

A general meeting of the subscribers of the above Fund will be held on the stage of the St. James's Theatre on Tuesday, Feb. 17. Mr. Henry Ainley, chairman of the Advisory Board, will take the chair at 3 o'clock. Subscribers to the last three elections will be entitled to vote.

Duke of York's Theatre.

Mr. Robert Loraine announces the last night of "Arms and the Man," which will terminate its run at the Duke of York's with the performance on Saturday evening next. Mr. Loraine will then go to Switzerland for a short holiday, and, on his return, possibly appear in a comedy by a well-known author, while he is making his plans for his revival of "Henry V."

On Monday evening "Sylvia's Lovers" will be transferred to the Duke of York's, which should make an ideal home for the charming little opera. The whole of the cast will move with it, with the exception of Mr. Joe Nightingale, whose music hall engagements will prevent him from continuing in his part as Jacquot.

"Credit, &c."

Our review of "Medorah" last week spoke of a clever, original, and wonderfully effective staircase dance by Miss Dithy Tarling and Mr. Harry Furniss, which provoked much enthusiasm. It now appears that the eulogium thus expressed should have been given to Doreen Hayes and Richard Wheeler

Invalid Actor's Silver Wedding.

A double anniversary was celebrated on Monday by Mr. T. W. Benson, who on that day reached his 74th birthday and also that of his silver wedding. Mr. Benson began his career about 1871 at the old Theatre Royal, Glasgow, in the pantomime, "The Three Bears." During his career he played nine years at the Prince of Wales's, Birmingham, and was a member of the Frank Harvey company up to the time of its disbandment. Other well-known people with whom he was associated were Isabel Bateman, Louis Calvert, and Edmund Tearle.

Some years ago Mr. Benson's health began to give way, and in 1914 he had a stroke, and since then has been unable to leave his bed. He still displays a lively interest in things theatrical, and his devoted wife reads the papers to him regularly.

"The Natural Law."

Mme. Marie Cross Newhaus, President of the Societe des Beaux Arts, New York City, paid a high eulogy to "The Natural Law." "As an educational organisation standing for the best in art, literature, music, and the drama," she writes, "the Societe endorses with pleasure the play 'The Natural Law,' and considers it one of the most educational ever presented to a thinking public. The portrayal of the truth and the breaking down of the false ideas of what the righting of a wrong really should mean is powerfully told in 'The Natural Law,' and will prove a lesson to all intelligent persons."

Leading Artists Wedded.

Mr. Sydney Paxton's eldest daughter, Letty, was married last Saturday to Mr. E. Hamilton Jordan. Miss Paxton made her first appearance on the stage in 1911 with her father's sketch company in the music halls; since then she has had a varied experience on the stage and in cinema work, and during the war she was for some time engaged in the Ministry of Shipping. For several months past Miss Paxton has been playing the leading parts in "Wild Heather," "Within the Law," and other plays in Messrs. Stafford and Woodward's repertoire company, and Mr Jordan is the leading man in the same company.

"Pretty Peggy" the Second.

Messrs. Hubert Redford and Charles Russ have joined forces, and are starting in management this summer. By arrangement with Mr. Lew Lake they have obtained the No. 2 touring rights of the latest musical comedy success, "Pretty Peggy," and will send out a first-class company on tour at the end of July.

The proprietor, Mr. Hubert Redford, is the son of Mr. Robert Redford, of the New Theatre, Cardiff. Before joining the R.A.F., Mr. Russ was stage director for Messrs. Grossmith and Laurillard's "Potash and Perlmutter" company at the Queen's Theatre; and since being demobilised has been business manager for Sir Alfred Butt's companies of "The Boy" and "Fair and Warmer."

Mr. Pim at the Garrick.

He has passed on to the Garrick, this dear old gentleman who is surely the most innocent creature ever seen on the stage. His entrance on Monday night was loudly applauded by a packed house, and every act was followed by numerous curtain calls for Miss Irene Vanbrugh, Mr. Bouicault, and the rest of the small company.

"Mr. Pim Passes By" is now preceded by a most original entertainment by Mr. Leslie Harris, whose stories and imitations kept the house in the merriest of moods.

Pantomime Farewells.

There was great enthusiasm at the Swindon Empire on Saturday, where Sydney Bransgrove's pantomime, "Cinderella," finished its tour. Mr. Alfred Manners, the local manager, in a graceful speech, attributed Swindon's record pantomime season to Mr. Bransgrove, and amidst loud applause stated that he had booked three of that gentleman's productions for next pantomime season.

Mr. Bransgrove, Mr. Fred Tripp (stage manager), and Mr. Herbert Lloyd (general manager and producer for Mr. Bransgrove) responded, the latter referring to the "Cinderella" company as "his children," to whom he modestly declared all the credit for the success of the panto. was due.

Miss Gwladys Hay-Dillon as Prince Charming carried such an immense bouquet of beautiful flowers, the gift of the other principals, that her dainty figure became almost indistinguishable. The curtain fell on the 1919-20 pantomime season in a scene unrivalled in Swindon's theatrical history, a literally "packed" house rising simultaneously to its feet and singing "Auld Lang Syne" with joined hands, "Rule Britannia," and "The King."

Immediately after the fall of the curtain a pleasing little ceremony took place behind it, Mr. Lauri Howard (Buttons) briefly but feelingly addressing the recipients in a happy little speech, presented parting gifts from the company to Herbert Lloyd, Fred Tripp, and Frank Westfield (musical director), in token of the happy time the company had spent. These gifts consisted of a gold-mounted fountain pen for Herbert Lloyd, a case of silver for Fred Tripp, and a silver eggstand for Frank Westfield, the two former each receiving in addition a handsome gold and pearl tie-pin, in the form of a "wishbone," the gift of Miss Hay-Dillon, the principal boy.

ACTORS' ASSOCIATION'S FUTURE.

ADDITIONAL STANDARD CONTRACTS FORESHADOWED.

ELABORATE RECRUITING CAMPAIGN.

Although the annual meeting of the Actors' Association which was held at His Majesty's Theatre on Sunday last started shortly after the advertised time, it was seven o'clock before the curtain was rung down. Interest in the proceedings, however, was well maintained, and despite frequent and often irrelevant interruptions, Mr. Norman McKinnel, who presided, managed to steer the meeting through a vast amount of business.

Not only was there a good attendance in the auditorium, but a strong platform, among those supporting the chairman being Miss Lilian Braithwaite, Miss Lisa Coleman, Miss Saba Raleigh, Miss Georgina Hamilton, Miss Phyllis Broughton, Messrs. Sydney Paxton, Ben Webster, Fisher White, Allan Aynesworth, C. V. France, W. G. Fay, Henry Vibart, F. J. Arlton Dawson Millward, Ernest Handrie, Henry Oscar, C. Harding, Steerman, Alfred Lugg (secretary), Theodore Goddard (solicitor), and Boughton (auditor).

The Late Chairman.

Mr. McKinnel, at the outset, said he deeply regretted having to commence the proceedings at that—their first annual general meeting—on a note of sadness, but he thought it was only fitting that he should take that opportunity of voicing the profound sorrow they all felt at the death of their late chairman, Sydney Valentine. (Hear, hear.) He was a true friend and a great leader. He had left them a shining example of self-sacrifice and fortitude which would serve as a guiding light to that Association throughout the years of its existence. (Applause.) He died as he lived—a noble-hearted English gentleman, to whom duty was a holy thing. He had the honour to ask that meeting to record a vote of condolence with his widow, and respect for his memory by standing in silence.

The tribute thus paid to a great man was most impressive.

The Annual Report.

The chairman then called on Mr. Lugg to read the report, of which, he thought, they had every reason to be proud, and that pride should be mixed with gratitude to Mr. Lugg for his devoted labours on their behalf.

The report, which was a lengthy document, opened by reminding the members that the report of the Council for the first year as a trade union would always be historic because it was a record of pioneer work. The Association was reconstructed as a trade union on Nov. 22, 1918, and the retiring Council held its first meeting on Jan. 1, 1919. Up to the end of the financial year, Dec. 31, the total number of meetings held was 52, exclusive of supplementary meetings and sub-committees, of which there had been a very large number. Membership, which at the beginning of 1919 was just over 1,200, had grown during the year to 5,685; 22 members had died; there were 57 resignations, and one member had been expelled, so that the net membership stood at 5,615. The total funds of the Association on Dec. 31 amounted to £4,813 Thanks were expressed to the solicitors Messrs. Goddard and Co., for their valuable services, the amount recovered by the Association for its members being the splendid figure of £1,747 3s. 6d. The objects of the Entertainments Industrial Council, which have been chronicled in past issues of the "Era," were also detailed in full. Besides the dispute with Mr. Cochran there was a further dispute at the Empire Theatre, which resulted in the Association obtaining recognition from the Society of West-End Managers of their right to have a delegate in every West-end theatre. The Society of West End Managers, the Touring Managers' Association, and the Theatrical Managers' Association have agreed to form with the A.A. permanent joint committees for the discussion of all matters of mutual interest and the settlement of questions arising out of the standard contracts. The report concluded:

The reconstruction of the A.A. of England as a Trade Union has set an example to actors throughout the world.

The recent dispute in America, in which the Actors' Equity Association achieved such a splendid victory, may be directly traced to the example set by the British actors in re-organising themselves on trade union lines. The French actors, the Dutch actors, the actors in Australia have all followed our lead. Furthermore, all that has been done by the Association during the past year has been achieved without any serious dispute between actors and managers.

Mr. F. J. Arlton, in moving the adoption of the report, said they must all feel proud of what had been accomplished. There was no other union which had done so much in its first year. If they could accomplish so much with 5,000 members—about one-fourth of the whole profession—what could not be accomplished if they had three-fourths? Everybody should work to that endeavour. The new insurance policy which the Association had effected, and which will protect members, props, and clothes everywhere, even in cinema studios, was a tremendous achievement.

Miss Saba Raleigh seconded the adoption of the report, which was carried unanimously.

The Legal Report.

Mr. Goddard then presented the report of the legal work done during the year, which showed that during the period under review they had been consulted by 211 members, and that the total amount recovered on their behalf was £833 6s. Emphasis was laid upon the difficulties of actors' contracts, and that these abuses had been met and disposed of by the Valentine contract.

Mr. Ben Webster moved the adoption of the report. He said he thought many of them did not appreciate the vast amount of work which Mr. Goddard had done for them during the year. It was not only the legal cases he had seen to, but in the making of the standard contracts Mr. Goddard had been fighting side by side with those who had had the chief burden of the work, and he did not think some of them fully realised what the amount of that work had been. Mr. Goddard had been what the other members of the committee were unable to be. When the other fellows' solicitors put up a lot of wire entanglements Mr. Goddard was the only one who could get through. (Applause.) They had not yet got what they considered a perfect contract. But they had had to fight for every consideration, and they would have to go on fighting. What he wished to say was this. Some of them were discontented with some of the provisions in the contracts. They heard that some, because of their disappointment that they had not got all they wanted absolutely and entirely, intended to resign, and that the recruiting would be rotten. Well, supposing during the war some of our generals had not achieved their objective, and the men said, "We have not got what we want, so we are going home." Where should we have been? asked Mr. Webster. It was just the same with the Association. They must stick to it, and get the others to come in, so that the next time they made their offensive they would get through. (Applause.)

Miss Georgina Hamilton having formally seconded the report, there was some discussion as to whether a date had been fixed for the operation of the standard contract.

Mr. Goddard said the contract had been finally approved on behalf of the managers and the Association. Whether any actual date had been fixed he could not say, but every member of the Managers' Association would recognise it now that it had been finally approved by their solicitor.

Another member complained that the contract was not being adopted by the managers, and Mr. Lugg stated that a case was at present being dealt with between the A.A. and the West End Managers, and they hoped to get a satisfactory result very shortly. Whenever there was such a dispute, it was referred to the Joint Committee. As soon as they arrived at a result it would be made known.

The report was adopted.

Finance.

Mr. Boughton read the auditors' report, which showed that the surplus received from the old Association was £1,280 2s. 10d. During the year the receipts were £5,258 2s. 9d., including £3,757 19s. received in subscriptions for 1919. The expenditure had been £3,866 9s., which left a balance of £2,671 16s. 7d. He congratulated the Association upon the excellent results during the first year under the new conditions.

Mr. Vibart moved the adoption of the report, and referred to the work of Mr. Boughton both for the old Association and the present one. He took a very keen interest in the profession, and for more than ten years he gave his services at a merely nominal figure.

Entry to the Profession.

Mr. Steerman spoke of the work of the agency, which he said was a very useful adjunct of the Association. It seemed to be the impression of some of their members that it was the be-all and end-all of the Association. The Association was formed for higher ideals, and did not exist for the benefit of the agency, though it was quite possible the agency would be of enormous benefit to the Association, and might even prove to be the door of entrance to the profession. At present many came to the agency believing that they could immediately secure a lucrative engagement, but for every part inquired for there were thousands and thousands of applicants. Some were thoroughly competent and well-trained artists; others were not only incompetent, but totally unsuitable in every respect for their calling. He was not speaking personally. (Laughter.) The Association was becoming more recognised every day by the general public, with the result that the agency was getting known, and aspirants for the stage applied to it. They had had applications from two servant girls and one housekeeper, and he was credibly informed that a waiter and a footman had recently joined the profession through the medium of some agency. That could only be remedied by registration and the closed shop. (Hear, hear.)

Miss Lisa Coleman having seconded, the adoption of the accounts was passed.

The Valentine Memorial.

Mr. Sydney Paxton said he could not help speaking with emotion as they thought of Sydney Valentine's life and work. He gave some interesting reminiscences with regard to the late actor's career. Fine actor as he was, Mr. Paxton went on, it was as first chairman of that Union that he would be everlastingly remembered. It was a great day for actors when Mr. Valentine took the chair at a Council meeting in April, 1917.

Valentine had always been a very careful man, but his salaries were not those which might have been expected for a man in his position. Mrs. Valentine had not been left totally unprovided for, but in these expensive times what had been left was inadequate. The widows of many great men and public benefactors were often provided with a pension by a grateful nation. Was their profession to be less grateful (no, no) to the widow of one who had done so much for them. Their intention was to augment Mrs. Valentine's income by the £3 a week wage for which Mr. Valentine so nobly fought. (Applause.) When Mrs. Valentine had no further use for this, then some old actor or actress—a member of the Association, who would be balloted for by the entire membership of the Association, would receive the sum.

Mr. Paxton's eloquent appeal was supported by Miss Lilian Braithwaite, who paid a tribute to the memory of "our great chairman." Let them show, she said, that they had profited by the great example of their beloved chairman, who gave his life for his profession. They must all recognise that. She appealed to all to do what they could to show their admiration and reverence for their late chairman.

FUTURE POLICY.

WHAT MAY BE DONE.

The chairman said that what he had to say was not binding on them, but he was going to ask them to bind themselves to something before he had done with them. Probably the first thing they would have to tackle was the improvement of the conditions of the standard touring contract. (Applause.) They were not satisfied with it. Some of the managers were not even satisfied with it. (Laughter.) One of his chief objects during the past month had been to endeavour to get the managers, not of the Association they were dealing with—but other gentlemen—and he regretted to say ladies—to abide by the very moderate conditions of the touring contract as it stood. Their policy had been that where their members had suffered by insisting on the conditions of the touring contract, and lost their engagements, the Association should stand by them so long as there was a shot in the locker (hear, hear).

Additional Standard Contracts.

Then there was another form of London contract to be negotiated, to be known as the terms contract. The present contract did not meet the case. It could be done by scratching out here and there in the present contract, but they did not think that would be a wise policy. So they would have a new form of terms contract, to apply only to the special cases.

Another contract was the opera contract. The conditions of the London or touring contract did not meet the case, as there were certain peculiar conditions. They had spent some weeks in getting information from the managers, chorus, small part ladies and gents., and in drafting a contract which would be submitted in due course. The last contract of all was the cinema contract, which might in the future be the most important of all.

The next question was the licensing of managers. At present any blackguard who liked to call himself a manager could, in fact, be a theatrical manager. He could take a company out, leave it stranded, and insult the lady members in the company in a way which he would enumerate, and that sort of thing was a scandal which could not be tolerated any longer.

Pride in the Profession.

It seemed to him that the time was very rapidly approaching—if it had not already come—when the A.A. must take a very big hand in the question of theatrical charities. One of the first things was to get rid of the word charity and substitute mutual benefit or something of that kind. There was a quality which was strangely lacking in actors, and that was the quality of pride—pride in their citizenship of a free country, and pride in the great profession it was their privilege to belong to. They ought to be too proud to accept help for the support of those of their people who had fallen by the way, except from their own people. He meant theatre people, such as players, playwrights, and managers, and he would like to include stage hands and orchestra if they would permit him to do so. He attended a meeting recently at which Lady Wyndham suggested that after the 100th performance of a play a special matinée should be given, at which actors should give their services, in aid of the Actors' Benevolent Fund. He said he was sure the actors would do their part if they were asked. He thought they would like to be asked—(laughter)—and Lady Wyndham had since assured him that they would be asked, and she never intended anything else. It was the right principle. It was helping themselves.

The Union Theatre.

He did not think he need touch on the Union Theatre. They had so much undergrowth and weeds to clear away before they could lay the foundation of that building.

Mr. Ben Greet was at present running Shakespearean repertory in connection with the L.C.C. schools, and he had suggested that the A.A. should take over those companies, and that might well be the start of their Union Theatre scheme. He could give them the solution of all their difficulties in one word, and that word was "membership."

The present membership was 6,000 roughly. Now he wanted them to bind themselves so that their chairman next year would be able to announce the membership as 15,000. They had tried to get out of the Government the exact number of actors and actresses in Great Britain, but they did not succeed. By a system of more or less intelligent guessing they arrived at the figure of 15,000 to 20,000. He thought 15,000 would serve their purpose for the present. When their delegates went to the managers for the next thing they want to be able to say: "Gents, we be poor men, but we represent all the people you employ or can employ. We are not at all satisfied with our present conditions, and will you kindly see if you can improve them." If they could go to them in that spirit, supported by the big battalions, and if they were reasonable and remembered that there was another side to every question—if they were patient and did not expect the managers to see their point of view just at the very moment it was presented, he thought they would find that they would, in the words of the late Harry Fragson, "Receive you most politely."

A 15,000 Membership.

Mr. Alfred Lugg said their trade union had brought about in one short year what many unions had fought for years to achieve. That was full and absolute recognition by all the employers in their industry. The future of the Association was in their own hands. Let them look at the future. In 1919 they had laid the foundation, so that those who came next on the Council would have a solid basis on which to build. The future was pregnant with every possibility.

The Chairman had asked for a membership of 15,000. That would rope in all, or at least the great majority, of the entire theatrical profession. It would give them the power to show that they were, and intended to be, a real profession. They should organise themselves, nothing could prevent that. They must sooner or later declare that they were an exclusive profession. First of all, they would have to provide for the training of the embryo actor. It meant that sooner or later the Association would have to start a school, wherein at least the fundamentals of their art would be taught. It was impossible to teach anybody to act—that came from the soul—but there were technical points which must be taught, and that would give them a guard over entry to the profession, and allowed them to bring the number of people coming into the profession, and tend to increase salaries and give them better conditions. Such a thing as the closed shop would mean practically wiping out unemployment in the theatrical profession. (Applause.) They were insisting on the registration and licensing of all managers. The obvious reply to that, and the reply which the managers would have to make in pure logic sooner or later, was that if they were going to demand that they (the managers) should behave, they would have to be in a position to make the actors behave, and that would lead to the registration of actors. There was only one place where actors could register, and that was the Association. (Applause.)

He went to Hammersmith one week, and was able to bring back to the Committee 143 new members. (Applause.) Their only enemy was the non-member. The non-member sat down, paid nothing, and enjoyed all the advantages which the Association were able to bring about. They reminded him of hogs going down to eat without gratitude or thanks to the giver. If they had a membership of 15,000 at 6d. a week, it would mean an annual income of £19,500. What could they not do with such an income? With 15,000 they would have a death levy of £375, and that meant that every actor would have a fortune to leave to his dependents.

With regard to theatrical charities, it was Mr. Valentine's one great hope that the Association would grow so large that charity would be done away with, that every actor would subscribe to the various funds of the Association, and as a right claim the Association's help in time of need. Then again they had rather a good opinion of themselves, and very rightly so. They were a very fine profession, composed of very fine men and women, yet if they looked round on their Association and compared it with other unions in the theatrical profession, what did they find? The musicians had been able to organise 16,000 members—practically 90 per cent. of the musicians in the country. Stage hands—there were 15,000. Were they to be considered worse men? He wanted the members to regard the Association not as an expense, but as an investment.

Let them make a vow to enlist for three years, and then let them see whether their money was invested at good interest. He looked forward to the day when they would be affiliated to the Labour Party, and had a representative of the profession on the floor of the House of Commons. (Applause.)

To sum up their policy, they wanted a general increase in membership, full payment for work done, and extra payment for extra work done, and absolute sanitary and perfect conditions under which to work.

The agency must be developed, so that they would be able to give employment to every member of the Association, and they wanted to develop the Association so that they would be in a position to run their own companies in their own theatres, under their own ideal standard, and for the direct benefit of the members of the Association.

QUESTIONS.

In reply to questions, the chairman said that the managers refused to give a list for publication of those adhering to the standard contracts. They had, he believed, a very good reason for that. But if any member wanted to know the name of a manager he had only to apply to the secretary, and he would tell him at once.

Other members complained that the contract was not being adhered to, and one said there was a very simple way of dealing with them. There was such a thing as a boycott and picketing a theatre. It had been done by the musicians and stage hands. (Hear, hear.)

Mr. Lugg then referred to a complaint from one of Mrs. Kimberley's companies, explaining that some of their members who insisted on contract terms received notice. The Council undertook to stand by them, and all who lost their jobs would receive £3 a week for one month. He understood that Mrs. Kimberley had since expressed her willingness to fall in with others, and adopt the contract.

The question was raised as to the reinstatement of those who received notice, and Mr. Lugg said he was not aware whether that had been done.

There was a strong feeling evident that this should be insisted upon.

Among other questions raised was that of an organising secretary, and Mr. Lugg said it was probable that if he was still secretary next year he would tour the country with the object of better organising the Association.

Another member referred to the possible affiliation with the Labour Party, and urged that some definite policy should be laid down in the event of a great strike, so that members should have some guidance. He referred to the fact that during the railway strike actors volunteered to help break the strike.

The question, it was stated, was one for the new Council.

A vote of thanks was proposed by Mr. Fisher White to Mr. Oscar Asche and the executors of the late Sir Herbert Tree, for the loan of the theatre, and a similar vote to Mr. McKinnel concluded the meeting.

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LINING PENCILS & COCOA BUTTER.

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular peopl

Mr. MARTIN HARVEY,

Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement."

Mr. WILL EVANS,

Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

THE REALM OF MUSIC.

THE MUSICAL CONDUCTOR.

MR. ALBERT E. LEADER.

Mr. Albert E. Leader, who is in the conductor's chair at the Palace Theatre, Hull, completed, at the end of last month, his 21st year with Moss' Empires, Ltd., but his musical career dates from the days of boyhood, and while still at school in Leicester he became a professional violinist, playing in the orchestra of the leading theatre there. This was at the age of 11 years. Since then he has been connected with the

MR. A. E. LEADER.

stage, and has conducted in many theatres and music halls throughout the country. Before he was 21 he was given his first appointment as conductor of a theatre orchestra. It was in 1903 that Mr. Leader went to Hull to take up the appointment of conductor of the Palace Theatre orchestra. A thorough sportsman, he has appeared on the cricket fields of Hull, and was a member of the Hull Londesborough team when they won the Hull Thursday Cup. His fishing trophies and specimens are numerous, and many interesting stories could be told of his excursions with well-known music hall artists to the local fishing resorts. Mr. Leader is a composer of music, and is a popular man in the local musical world.

Rapid Promotion.

Charles W. Ancliffe, the popular waltz composer, comes from a military musical family, his father many years ago being bandmaster with the Somersets and Suffolks. Charles Ancliffe was the youngest bandmaster ever appointed from the Royal Military School of Music, Kneller Hall, and when only nineteen years of age won the gold baton for composition, the piece selected by the judges being a suite of English dances. At the age of twenty he was appointed bandmaster of the South Wales Borderers, and having joined the Army at fourteen years of age it will be seen that his promotion was very rapid. A good portion of his Army service was spent in India, most of the time on the North-West Frontier. The Borderers were at the great Durbar, and the band took part there in the reception of the then Prince of Wales, afterwards King Edward VII.

Since his retirement from the Army Mr. Ancliffe has been very busy musically, about twenty of his compositions having already been issued by his publishers. A secret of his great success is the fact that he is in no hurry to launch new compositions, preferring that they should be perfected before they are finally published. Charles is a remarkably fine pianist. His services are much sought after, and he is now having numerous engagements offered him by one of the leading West End agencies.

"JIMMIE" SALE'S BENEFIT.

If Mr. James Sale's popularity needed any further emphasising it was forthcoming on the Palace Pier, Brighton, on the evening of Jan. 25, when a packed audience attended his complimentary benefit, and received both him and the Brighton Grand Orchestra, of which he is conductor, with unrestrained enthusiasm. Many leading artists volunteered. Mr. George Robey, who had a great reception, sang three songs in his inimitable style; Mr. George Clare gave several of his most successful items; and Mr. George Mozart, Miss Olga Conway, and Miss Constance Phillips also contributed to the entertaining programme.

"Jimmie" Sale went to Brighton first to conduct the orchestra at the Hippodrome, where he raised the "selection" to the importance of a star turn. Subsequently he seceded to the Palace Pier, where he and his orchestra now constitute one of the famous pier's most powerful attractions.

CONCERTS OF THE WEEK.

ÆOLIAN HALL.

A NEW MONOLOGUE ARTIST.

The appearance of Miss Ruth Draper at the Æolian Hall last Thursday afternoon was a gratifying success. Miss Draper is an impersonator who hails from the other side of the Atlantic, but her travels appear to have taken her far afield, and very little seems to have escaped her. Moreover, she has the ability to reproduce what her keen insight into human foibles and idiosyncracies has discovered. Every character that Miss Draper depicts is real, and all her studies of types are instinct with life. Her sketches are mostly in the humorous vein, but Miss Draper can be serious when necessary. Witness her tear-compelling study of a young French mother, who, baby in arm, is watching the ranks of the returning soldiers for the face of her husband and finds him not—the dread truth is told her. To the first awful moment of anguish the surging tide of patriotism quickly succeeds, and holding aloft her baby boy, she cries, "Vive la France!" Miss Draper, who has had the honour of appearing before the King and Queen and the King of Spain, was accorded a most enthusiastic reception from a crowded house.

KINGSWAY HALL.

How refreshing it is, in the course of half-a-dozen modern-song concerts, to happen on an old-time ballad. The Kingsway Hall audience evidently thought so, for their applause after Miss Flora Mann had sung "The Lass With the Delicate Air" on Saturday night was warm and insistent. Miss Mann has just the fresh quality of voice and the simplicity of method and manner the classical ballad needs. She, as everyone knows, is the soprano half of the Flora Mann and Lilian Berger combination. Miss Berger knows how to turn her pleasant contralto to good account as a soloist, and the couple's duetting, besides being beautifully done, lends the ever-welcome note of variety to a programme. The tenor was that cultivated singer Mr. Philip Ritte, whose inconsistent admirers invariably drown the last notes of his songs in claps because they want to make sure of others to follow. And the baritone was Mr. John Buckley. He has the voice and dramatic ability to boot, and made a rare little comedy of K. Russell's "At Santa Barbara." There were two instrumentalists, Mr. Frank Idle, whose "Faust" fantasia on the organ was much enjoyed, and Mr. Ernest Whitfield, a very able violinist with a warm, mellow tone and plenty of decision and fire, as well as poetry, in his playing of Sarasate's "Gipsy Airs." To balance matters there were also two entertainers. Miss Dorothy Day gives funny songs and stories, and makes laughter in both departments. Mr. Arthur Helmore, of course, needs no "bush" at this time of day. His burlesque of old Italian opera was a "regular scream."

ROYAL COLLEGE OF MUSIC.

It was a most enjoyable performance of Ravel's lovely string quartet, in F major, with which the Royal College of Music chamber concert opened on Jan. 22. The players, Messrs. Alfred Bonvalôt, Kenneth M. Skeaping, Bernard Shore, and Edward J. Robinson, formed an exceptionally good combination, even judged by higher than student standards. Their balance and the quality of their tone were excellent, and they were as one in comprehension of the music's delicate subtleties. If one movement might be said to have been better played than the others it was, perhaps, the third, labelled "Très lent." Of this the elusive beauty was most happily realised and impressed.

Except for the Brahms Gipsy Songs, which came at the end and were sung by Miss Eva McCall, Miss Constance Taylor, and Messrs. Archibald Winter and Walter J. Saull, the rest of the concert was devoted to solo items. Mr. Robinson, the violoncellist of the quartet, showed pleasant refinements of tone and style in two charming little pieces by native composers—Frank Bridge's "Morning Song" and Hamilton Harty's "Butterflies." A pianist, Mr. Norman Greenwood, played two of Brahms' Ballades with a sense of poetry and revealed musicianly judgment in his phrasing; and Mr. John S. Robson gave an inspiriting performance of W. G. Alcock's "March Triumphale" on the great organ. There were two vocalists—Miss Doris M. Tomkins, whose good, natural soprano should well repay the further training necessary to rid it of occasional hardness in the high tones; and Mr. Gwilym Dowell, whose tenor, of warm Welsh quality, will no doubt make its mark in the future.

ANNE BEAUFORT'S RECITAL.

At the Æolian Hall an interesting dramatic and vocal recital was given by Miss Anne Beaufort and Miss Monica Chapman. Miss Beaufort, who will be remembered as the blind street singer in "The Willow Tree" at the Globe Theatre, has an extensive repertoire, and her programme, covering as it did selected works of Scott, de Musset, Bret Harte, and Emile Cammaerts, was admirably chosen for displaying her versatility. As an elocutionist Miss Beaufort is well in the front rank, and her facile delivery and commanding stage presence added no little to the charm of her performance. Tennyson's poignant work, "The Sisters," given by special desire, showed her capabilities as a tragedian; in a delicate little French poem by Alfred de Musset she was heard to equal advantage in a lighter vein, whilst her numerous dialect selections—Lancashire, Scotch, and American—proved her mastery of a wide range of styles. Her Lancashire monologue was a brilliant little cameo, intensely amusing, and a very accurate picture of a typical specimen who had "coom oop fra' Wigan." Another interesting item was the first public recitation of a new poem by a son of Mr. Basil Gill, entitled "The Northern Heights."

Miss Monica Chapman, who contributed the vocal items, has a contralto voice of considerable power and pure natural tone. The lyrics of several of her songs were of her own composition. Most of her selected numbers were of the lighter order, and she was heard to most advantage in Liza Lehmann's setting of "Annie Laurie," Teresa del Riego's "Shadow March," and Francis Allitsen's "There's a Land." Miss Dorothy Chapman, L.R.A.M., at the piano, proved an excellent accompanist.

A HARRINGAY EVENING.

Feeling that go-ahead Harringay needs and wants high-class concerts within its own boundaries, Messrs. Wilfred Payne and Alfred E. Ward, well-known singers both, have, with commendable courage and enterprise, elected to supply the demand. Their second venture was held on Saturday, Jan. 24, in the Allison Hall, which was very well filled. It fell to Mr. Ward to open proceedings with that capital humorous-pathetic ballad by Wollesley Charles, called "Close Props." Mr. Ward's baritone is manly, vibrant, and telling, and he uses it with effect. Mr. Kenneth Sullens, a violinist with a nice singing tone, played several well-chosen solos in sympathetic style. Then came Miss Rosa Dallow, the popular soprano, whose bright, ringing tones were heard in Haydn Wood's "Golden Bird." There was pianoforte playing from Miss Anita Harwich, whose performance of Debussy's "Arabesque" was much appreciated. In Mr. Payne are all the makings of an excellent tenor. He has particularly strong high tones, and that he has a keen sense of the dramatic he showed in "Eleanore," perhaps the most beautiful song Coleridge-Taylor ever wrote, and one that wants good singing, as every tenor knows. Completing the usual quartette of vocalists came Miss Carrie Herwin, in fine form, to make a big success of Del Riego's "Homing," which suited her beautiful contralto to perfection. The entertainer at the piano, Mr. Willie Rouse, has a genial way with him, and his song, "Ah! Dearie Me!" and his amusing talk and stories kept the audience on the broad smile for fully a quarter of an hour.

MR. DAVID DAY.

A PLEASING STAFF FUNCTION.

On Friday evening last at the Boulogne Restaurant, Gerrard-street, a dinner to Mr. David Day and Mr. Frederick Day was given by the staff of the well-known music publishing firm of Messrs. Francis, Day and Hunter, primarily to celebrate the seventieth birthday of Mr. David Day.

Mr. Charles Wilmott, manager of the firm, presided over what proved to be a most enjoyable evening, in which the spirit of camaraderie that characterises the entire staff found full vent.

The chairman, in proposing the toast of "The First and Second Reasons," said the first reason of their being gathered together was to tender their heartfelt congratulations to Mr. David Day on having attained the allotted span of years, although, as he remarked, it was hard to realise that "the juvenile-looking individual on my right" had passed the mark of three score years and ten. Yet it was so long ago as 1877 when a new Day had dawned in the musical world, and their revered principal and guest had founded the firm which—working on principles of mutual sympathy and trust between employer, employee and artiste, and of integrity and fair dealing—had created a business which had gained world-wide renown. The second reason was to express their affection and loyalty to Mr. Frederick Day, who had so ably taken over the personal direction of affairs from his father. In doing so he had worthily maintained the high standard set him, and with his enthusiasm, energy and initiative, was bidding fair to lead them to even greater things.

In responding, Mr. David Day referred to the happy atmosphere of perfect sympathy and loyalty in which the business if the firm had ever been conducted, and stated how proud he was to have such a capable son, with all the best interests of the firm at heart, to succeed him.

Mr. Frederick Day, who also responded, in the course of a witty and humorous speech, said that in modern business there were to be found only the quick and the dead—if you were not quick you would soon be dead. He did not intend that the business entrusted to his care should ever be anything but most thoroughly alive, and with the loyal and able staff which they were fortunate to possess they would ever reach forward to greater things.

The "third reason," for which Messrs. W. Francis, Ward and Redmond were sponsors, was the presentation of a handsome gold watch to Mr. David Day from the ex-service members of the staff as a small token of appreciation of the firm's many kindnesses during the period they were with the Colours. The gift came as a complete surprise to the recipient, who, in returning thanks in a brief speech of touching emotion, said he should ever treasure it, and bequeath to his son as an heirloom to be treasured when he was no more.

"Let's hope it's worn out before he gets it!" shouted Mr. R. P. Weston, who was present, and his remarks evoked a hurricane of cheers.

A lively musical programme was contributed to by Messrs. Henry E. Pether, C. Lucas, Rainbird, Young, C. Griffiths and Reg. Low, who brought down the house with his "impromptu" rhymes.

A DICKENS RECITAL.

To rivet the attention of an audience for over two hours with a recital of extracts from Dickens is something of an undertaking for one young lady. This was the task essayed and very successfully accomplished by Miss Constance Barritt, A.L.C.M., a former Ben Greet student, at the Friends' Meeting House, Hampstead, recently. "A Christmas Carol," the selected work, has done more than any other extant to keep alive the true inwardness and spirit of Christmas—the real old-fashioned Christmas spirit with its Yule-logs, punch toasts, and "Sir Roger de Coverleys." Miss Barritt, who was inclined at first to speak a little too fast, soon overcame a temporary nervousness, and enacted the familiar characters—Scrooge, Marley's Ghost, Bob Cratchitt, and the rest—with clear insight, precision and undoubted skill. Her elocution was excellent, and she is to be congratulated upon a meritorious and very interesting performance.

Catholic Society Choristers.

Although only organised three months ago, the first public performance of the Catholic Choristers at St. Mary's Guild Hall, Clapham, on the 22nd Jan., attained such a high standard of excellence that further appearances will be pleasurably anticipated. The choristers muster about sixty voices, and are fortunate in having Mr. William Sewell, A.R.A.M., as their director.

SONGS AND SINGERS.

B. Feldman and Co.

Haig Brothers and Ryan are invariably well forward with their musical numbers. Their latest "adventure" in this connection is "Sipping Cider Thru' a Straw," a lisping song with exceptional possibilities. At Islington Empire last week they stormed the house with this song.

Horace Sheldon, the popular musical director of the Palladium, is featuring a number of Feldman songs with his accomplished orchestra. "Mammy o' Mine" is a particular favourite with Mr. Sheldon's large public.

Lorenzi, the popular harpist, finds "How Ya Gonna Keep 'Em Down on the Farm" one of his biggest successes.

Jean Andrews continues to feature "That Wonderful Mother of Mine" in artistic style, and with gratifying success.

Violet Trevenyon, who deputised at Holborn Empire last week, sang "Mammy o' Mine" to delighted audiences.

Austin Rudd's new song, "The Body's Upstairs," is a worthy successor to "Sailors Don't Care." It goes strongly everywhere.

Higgins and St. Juste are finding "Till We Meet Again" a wonderful attraction. They make a convincing success of it, too.

At the Hippodrome, Rotherhithe, this week is the Michaeloff Trio in "That Wonderful Mother of Mine" and "Till We Meet Again." Both numbers are worked artistically, and draw well merited encores at every house.

Herman Darewski Co.

The Two Bobs have been having a chat with our contemporary, the "Liverpool Evening Express," concerning their new acquisition, Sam Mayo and John P. Harrington's screamingly funny song, "I Know Where the Flies Go (On a Cold and Frosty Morning)," and quite a long article appears in the issue for Jan. 20 last anent this wonderfully successful number.

Edie Veno, who is featuring this fine number on the L.T.V., is very successful with it, at the Palace, Camberwell, this week. The applicants for this song for seaside and pierrot work are phenomenal in quantity.

Fred Fulton, the writer of Fred Curran's amusing satire, "Who Killed Poor Pussyfoot?" was delighted with its reception in Mr. John Hart's pantomime at the Theatre Royal, Sheffield, whilst at the Court Theatre, Liverpool, and the Theatre Royal, Edinburgh, the number is a veritable "tour de force," as it is also in scores of other pantomimes, both resident and touring.

The Two Rascals, who have been so consistently successful with "The High Brown Babies' Ball," are making a big feature of Irving Berlin's delightful number, "Was There Ever a Pal Like You?" in their fine act.

Tom Clare is making a very big hit indeed with J. M. Gallaty and Haxford Warlock's excellent comedy number, "I'm a Very, Very Disappointed Man."

Parker-Charles Co., Ltd.

Elsie Pelling sang with great success last week "I Just Want You," "Someone's Singing in My Garden," and "At Last I Knew." William North's "Wedded" is being successfully featured at King's Theatre, Dundee, by William Hartley; and at Palace Theatre, Plymouth, by J. W. Gleghorn. "Love's Reverie" (Sidney Byers) is being sung by Wynifred Meurice at all her engagements. This capital vocalist achieved outstanding success with the item last week. Mary Hamilton's "Come Back to My Homeland" was featured last week at Claridge's and the Ritz. Leonard Hartin's fine item, "My World of Love," which was sung last week by Evelyn Clair, has been produced in Braille by Miss Ethel Field, of the Tottenham Blind Institute.

Alfred Whittell obtained an excellent reception at Birmingham Town Hall last week with "A Last Request." Edmund Yates is singing D. Cameron Forrester's "'Tis Then Your Spirit Speaks to Mine" with great success. Mr. Yates considers this one of the finest items in his repertoire. May McDowall gave an excellent rendering of "Those Who Bid Farewell" and "I Sing You Songs of Love" last week at Forest Gate; and on the same evening Wilfred Payne achieved success with "At Last I Knew" and "The Island Delightful."

Arthur L. Klein.

Arthur Klein, one of our most promising young composers, started studying singing at the Royal Academy of Music under Professors Randegger and Moretti, and made his appearance in opera at Malta. Afterwards he sang in England on the music halls. He joined the Army, and served with the Royal Garrison Artillery in France, and was wounded. He afterwards was commissioned to write "The Girl of the Future" in a little playlet in which Miss Camille Clifford (the Gibson Girl) made her reappearance. He also wrote "I Do Miss the Men" (sung by Miss Mabel Russel in "Airs and Graces" at the Palace Theatre) and "The Pathway to Love" (sung by Nancy Gibbs in the Lyceum pantomime). Amongst his best new songs are "It's Wonderful," "Dream Rose," "Mary Dear," and "Jack o'Jingles." Mr. Klein is to shortly appear on the music halls.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	FEB. 2.	FEB. 9.	NEXT * VACANCY.
BREVITY	Richard Jerome	Leslie's Pav., Rusholme.	Assembly Rooms, Chester.	
CHUMS	Tom E. Roma	Pavilion, Derby.	Leas Pavilion, Folkestone.	
GEMS, THE BRILLIANT	Ben Whitworth	Cinema, Bungay.	Cinema, Bungay.	
GUNNERS, THE	J. R. Turnbull	Opera House, Jersey.	St. Julian's Th., Guernsey.	
JOY	Mackenzie Lee	Pixmore Hall, Letchworth.		
OPTIMISTS	Will Catlin	Lyric, Hull.	Whitley Bay.	
ROYAL SCARLETS	Geo. Christian	Empire, Swadlincote.		
SUMMITS	Albert Lyon	T.R., Glossop.	A.H., Stafford.	
WITS, THE	Richard Jerome	Assembly Rooms, Chester.	Town Hall, Sale, Manchester.	

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

THE CONCERT WORLD.

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The Anomalies.

A warm welcome awaited the Anomalies on Hastings Pier, and double encores were frequent. Mr. Bert Ray, a pleasing light comedian and very clever step dancer, won high favour. Miss Edith Elen is a cultured soprano, and Miss Betty Lee, one of the daintiest of soubrettes, sang admirably. Mr. Sydney Ronald possesses a baritone voice of great power and charm, and Mr. Percy Willing presides at the piano with marked ability. Perhaps the most popular artists were Miss Madge Hayden and Mr. H. E. Broughton, who kept the audience in continual laughter with their humorous songs and duets.

Mr. Reginald Jecks, who is this week at Burton-on-Trent, writes: "Whilst at the Coliseum, Kettering, last week, the piano copy (containing also the words) of my song, 'A Girl, a Dance, a Wonderful Dream' (which I may mention I wrote among the bombs of Dunkirk, whilst in the R.N.A.S.) disappeared from the band books in the orchestra some time on the Thursday. The song has the refrain of a well-known waltz running through it as a counter-melody. I wondered if you would help me by making the facts known for me in 'The Era,' as it would probably have the effect of preventing anyone unknowingly buying rights, etc., of it."

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MISS JANE CROFT, Soprano. This week, Poplar Hippodrome. All coms., B. SHEREK.

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January, 1920.

RESULT OF HAWKES & SON'S INTERMEZZO COMPETITION.

MESSRS. HAWKES & SON have pleasure in announcing the result of their Intermezzo Competition, in which four cash prizes have been awarded to the successful competitors.

A considerable number of MSS. were sent in, and after very careful examination the following Composers have been awarded the prizes:—

FIRST PRIZE, £50.
"ZAZRA,"
Intermezzo in E flat,
By York Bowen.

SECOND PRIZE, £30.
"AT SUNDOWN."
Valse Intermezzo,
By C. Edgar Ford.

THIRD PRIZE, £20.
"THE GARDEN OF BETHANY,"
An Eastern Romance,
By Dezso Kordy.

FOURTH PRIZE, £15.
"CORINELLA,"
Morceau,
By E. Markham Lee.

Cheques in settlement of these prizes have been forwarded to the above-mentioned successful Competitors. Further announcements concerning publication of the above pieces will be made through our price lists and adverts. in due course.

HAWKES & SON,
Denman-st., Piccadilly Circus, London, W.1.

THE ANOMALIES
THE 1920 CONCERT PARTY
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IN SOME PLACE—JUST DIVINE,
BOUNDED BY ROSES THAT KISS THE DEW
IN THOSE DEAR EYES THAT SHINE;
SOMEWHERE BEYOND EARTHLY DREAMS,
WHERE LOVE'S FLOW'R—NEVER DIES,

GOD MADE THE WORLD AND HE GAVE IT TO ME IN THAT KINGDOM WITHIN YOUR EYES

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 9, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 2 NOW DUE.

HARRY DAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—E. D. Nicholls & Co. in "Saving His Bacon," Sisters Macarte, Wilson and Waring, Irene Rose, Tom B. Davis, Newman and Wyn, Alberta Flahey and Her Tenor, Maddock. 16 band parts required.

MILE END EMPIRE (rehearsal 1).—The Classiques, Arthur Albert, Knut Brook, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Poole and May.

HAMILTON HIPPODROME (rehearsal, 1).—Fred Collins' revue, "Bachles and Herrin."

IPSWICH HIPPODROME (rehearsal, 2).—Jack Cromo's pantomime, "Jack and Jill."

IPSWICH LYCEUM THEATRE.—"The Naughty Wife."

NORWICH HIPPODROME (rehearsal, 2).—Golda-Penville Quartette, Hall and Menzies, Queenie Leighton, Lance and Nellie, Lauray and Walton, Bonando and Francis.

NORWICH THEATRE ROYAL.—"General Post."

PAISLEY RINK PALACE (rehearsal, 12).—La Bas Duo, Henri Albano, Black and Brown.

PAISLEY THEATRE (rehearsal, 12).—McDonald and Young present "The Boy."

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY.—Pissiutti and Lola, Robert Fossett, jun., Mlle. Emmie, Miss Isabelle, "Oh, My!" O'Brian, Funny Harry, Hiss Huice, Bicecope, and company as booked.

WEST BROMWICH EMPIRE.—Reliable Enterprises, Ltd., pantomime, "Jack and the Beanstalk."

WEST BROMWICH OLYMPIA.—R. A. Brown's production, "All My Eye."

WEST BROMWICH THEATRE ROYAL.—Flinder and Hartley's Co., "What Every Woman Wants."

LONDON SYNDICATE HALLS.
(See page 23.)

LONDON THEATRES OF VARIETIES.
(See page 18.)

MACNAGHTEN TOUR.

BLACKBURN, Terry Wilson, E. J Huxter, Four Storks, Pharos, Emilie Lay, Crankite, Tom Taylor.

BRADFORD.—Les Nossellas, Malvina, George Morton, Harvey Brinton, Will E. Hall.

LILY LENA
BIG SUCCESS.
KEITH'S CIRCUIT.

BURNLEY.—Morritt, Harold Moss and Manchah, The Uniques, The Kobes, Those Four Kids, Joe Dixon, W. H. Squire.

CARLISLE.—Clifford and Grey, Jack Kellino, Six Royal Cresta, A. D. Robbins, Alex Mee & Co., Harold Owen, Tom Rees.

HUDDERSFIELD. — Ernie Whitmee, Jerry and Co., May Edouin, Frank and Vesta, Zona and Milroy, George Calver, Harry Friskey, Les Latour.

HALIFAX.—"Heads or Tails."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Dan Fraser, Hickey's Circus, Darty's Partner, Accordion Ensemble, Rich Taylor, Burke Trio, Clement May.

WARRINGTON. — Taylor's Elephants, Violet Barti, Arthur Astill, Harry Hemsley, Stewart Morton, The Zanettos, The Veros.

Rehearsal at all halls at 12.

MOSS' EMPIRES, LTD.
(See page 6.)

STOLL TOUR.
(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Albert de Courville's "Keep 'Em Alive" revue.

BRIGHTON HIPPODROME (rehearsal, 12).—Harry Day's "Stunts."

GLASGOW ALHAMBRA. — Wylie-Tate pantomime, "Cinderella" (9th week).

LEEDS HIPPODROME (rehearsal, 12).—Harry Marlow, Juliette Dika, "The Question," Eric Randolph, O'Neil and Thayer, Mafuzing Manchu Troupe, and company as booked.

LIVERPOOL HIPPODROME (rehearsal, 12).—Harry Goudson's "Revels," Jack Delino, and company as booked

MANCHESTER PALACE.—Wylie-Tate pantomime, "Aladdin" (8th week).

MARGATE HIPPODROME (rehearsal, 2.30).—Archie Pitt's "Mr. Tower of London."

NEWCASTLE HIPPODROME. — Wylie-Tate pantomime, "Cinderella" (8th week).

PARIS ALHAMBRA.—Period commencing Feb. 13, 1920.—Clarke's Cyclists, Lydia Regent Quartette, Laveen and Cross, Gaston Palmer, Lauri De Vine.

PRESTON EMPIRE (rehearsal, 11). — De Biere, Arthur Pond, Will Walton and Co., Langley Bros., Ian and Francis Urquhart.

SHEFFIELD HIPPODROME (rehearsal, 12).—Bert Gilbert and Co., Carlton and Co., "The Globe of Life," Marcelle and Partner, Veronica Brady, Vera Rodney, Melford and Dodd.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Daisy Dormer, Frank Van Hoven, Niblo and Doris, Valazzi, Gerrard, The Videos, Alf. Thomas, Felice Delia.

SOUTHEND HIPPODROME (rehearsal, 1.30).—Robert Courtneidge's "Too Many Girls."

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Six Bros. Luck in "Film Stars," Daisy James, Foster Kershaw, Rich and Galvin, Bowden.

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Two Australians, Lorene and Kidd.

LLANELLY PALACE.—"Seven Days' Leave."

NEATH PALACE.—R. Nightingale's "Dick Whittington."

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock, except Weymouth at 12.

BARNSTAPLE THEATRE ROYAL.—Herbert Shelley and Co., "My Aunt from New York," Feb. 9, 10, and 11.

BRIDGWATER PALACE.—Feb. 12, 13, and 14, Herbert Shelley and Co., "My Aunt from New York."

CHEPSTOW PALACE.—Hilda and Billy Bernhardt, W. G. Watts.

SALISBURY NEW THEATRE.—Karno and Vint's Co., "A Week End."

SALISBURY PALACE.—Ryewodes Trio, Paul Freeman, Butler and Barnes, Mart and Pep.

TROWBRIDGE PALACE. — Carlton Fredericks' Co., "Dick Whittington," Feb. 12, 13, and 14.

LILY LENA
BIG SUCCESS.
KEITH'S CIRCUIT.

WEYMOUTH JUBILEE HALL.—Will Lacey, Three Walkers, Phillips and Payne, Lewis Gunner, Maher and Langford.

YEOVIL PALACE.—Carlton Fredericks' Co., "Dick Whittington," Feb. 9, 10, and 11.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Waller and Bennett's Co., "As You Were."

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Churchills, The Bradburys, Barnes and Bartles, Pooley and Dooley, Sisters Roughley, Maisie Dean, Cissie Astbury, Dolly Vernon, Dorothy Mayne, Gerald Meade, Jimmy O'Connor, Stanley Welbourn, Wal Peters, Fred Dully, Mark Cooper, Cris. Burton, entertainer, Rosie French, Mabel Hope.

ASTON HIPPODROME (rehearsal, 12).—Tom E. Hughes, Will Collinson and Co., Four Ernests, Wager, Haig and Novel, Alec Fredson, Coverdale's Dainty Dots.

ALR PAVILION (rehearsal, 1). — The Balladmongers, The Four Colonial Girls, Jaxon and Eddie, Frou-Frou, Jack Holden, Vine and Brewer, Andrews and Clarke.

BATH PALACE THEATRE. — Fred Karno's "Moonstruck."

BOW PALACE (rehearsal, 11). — 'Ferdie's Ma-in-Law," Sinclair's Mannikins, Jack Patterson, The Gibbon Duo, Betty Brady, Tom York, Halm and Cozens, Crasey, Hicks and Pass.

CANNING TOWN IMPERIAL THEATRE (rehearsal, 11.30). — Fred Karno presents "Money to Burn," Algar and Lawrence, Alf. Brookes, Edie Anderson, Gibson Grange.

CHELTENHAM HIPPODROME.—Fly Wartons, Reg. Wentworth, Edna Deno, Billy Housial, Win and Windle, Evelyn Tyser, Sitzroys.

COVENTRY HIPPODROME (rehearsal, 1).—Lily Hammersley and Co., Allen's "Merry Four," Jim Nolan, Lily Langtry, Three Surprises, Daring Reos.

DUNDEE KING'S THEATRE (rehearsal, 12).—Geo. Shurley, Ltd., production, "Hullo, America!"

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Helen Alston, Dorothy Pettitt and Jamie Dallas.

GLASGOW PAVILION (rehearsal, 11).—Chas. R. Whittle, Welsh Choir, Estelle Rose, Two Boyds, Siems, George Murphy and company as booked.

GOOLE COLISEUM (rehearsal, 1).—Ben Bajamas Arabs Troupe, Ella Drake and Co., Henry Hilton, Phyllis and Giles, Alf Sims, Lily and Madge Williams, Lawrence and Bowie.

GUILDFORD ROYAL (rehearsal, 2).—"The Chinese Puzzle."

KINGSTON EMPIRE (rehearsal, 12.30).—Six Brothers Luck Co., "What Next," Sadler Elsie Four, The Daring Dinnies, Frank H. Fox.

LONDON SHOREDITCH EMPIRE.—Lowenwirth and Cohen, Jenkins Bros., Daisy Griff, Daly and Marr, Clown Argo, Buckleys, The Dumays, E. Black.

LONDON VICTORIA PALACE.—George Graves and Co., Elgar-Hudson Quintette, Frank Whitman, Tom Reno, Billy O'Connor, Daimler and Eadie, Hengler Bros., Rene Rice.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Mario Lorenzi, Edgar Curtis, Mulaney Bros., Baisden, Bert Coleman, Nina and Partner, Captain La Rue and Co.

PENGE EMPIRE (rehearsal, 12).—Lew Lake presents "The Far East."

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Erne and Chester, Hott Quartette, Bromley Carter, Maclaine, Five Bombays, Hickman and Rose, Victor and Velma, Dorothy Larkin.

READING PALACE THEATRE. — A. Rossi's Elephants, Lily Carr, Arthur Leslie, George Bolton, Pathé Gazette, Dolly Varden, Kissa, Jack Riskit, Betty and Assistant.

RICHMOND HIPPODROME (rehearsal, 12).—"Tails Up."

ROTHERHITHE HIPPODROME.—Harry Champion, Phil Parsons, Alice Hughes, Belle and Austin, Talbot and Clare, Alma Le Dare, Les Cloches, Ledos, and Dick Williams.

STIRLING ALHAMBRA (rehearsal, 1).—MacDonald and Young's "Daddy Long-Legs."

WALHAM GREEN GRANVILLE THEATRE (rehearsal, 12).—Michailoff Trio, Sisters Sprightly, O'Brien and Carter, Millie Maude, The Weltys, Les Eldons Trio, Three Alzeretts, Lauri Howard, Bobbie Thornton, Pathé's Gazette.

LILY LENA
BIG SUCCESS.
KEITH'S CIRCUIT.

LILY LENA
BIG SUCCESS.
KEITH'S CIRCUIT.

and Francis, Den and Mark, Paul Gordon, Maggie Clifton and Partner, Stella Magni and Partner, Little Oterasan, Demidoff Trio, Whesto and Whyso, Les Rubys, Yentoy Bros.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Bransby Williams, St. Juste and Higgins, Sherlock Sisters and Clinton,

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DOLLIE AND BILLIE.

At the Empire, Chatham, last week, Dollie and Billie introduced a new number, entitled "The Rose of No-Man's Land," which proved a phenomenal success. So much so that members of the audience endeavoured to procure copies of the song from the local publishers without success, as the song had not been published. Herman Darewski got to hear of the hit this number had made so he wired to the manager of this act, and arrangements were made for the immediate publication of this song, which is now on sale. This week, Dollie and Billie are again appearing in town at Wood Green, where they are again meeting with extraordinary success. We hear that they will most likely be seen at a West End hall next week.

BIRTHS, MARRIAGES, DEATHS.

MARRIAGE.

JORDAN-PAXTON.—On Saturday, Jan. 31, 1920, at Farnham, E. Hamilton Jordan to Letty, eldest daughter of Sydney Paxton.

DEATH.

HENDERSON, RICHARD, aged 64, died suddenly Jan. 24. Deeply mourned by his son, Dick Henderson. "God giveth his beloved sleep."

IN MEMORIAM.

FRANSFIELD, T. Y. — In ever loving memory of our dear father, who passed away Feb. 6, 1911. Lovingly remembered by his children, Tina, Tony, Cissie, and Florrie.

LICENSING MANAGERS.

TO THE EDITOR OF "THE ERA."

SIR,—The proposed licensing of managers of theatres and music halls drew from the Provincial Association an early protest addressed to the Home Secretary, and I herewith append a copy of our letter, which hitherto has not been published. At a further meeting of our executive council on Friday last the threatened increase in the responsibilities of managers under the contemplated legislation were seriously discussed. A resolution was agreed to unanimously that if the proposal to license managers were proceeded with, the licensing of all artists should likewise be pressed for as part of the same Bill, so that those who wilfully offend and cause trouble to resident managers by singing objectionable songs, or the introduction into their performances of equally objectionable jokes, gestures, or actions, might be dealt with in the same manner as are players who do not follow the rules of the game, by the Football Association, i.e., suspended either for a period or permanently from the exercise of their vocation.

If managers are to be harassed in the manner proposed, our members feel it to be essential that some further protection in regard to the wrongdoing of others will be essential.—Yours faithfully,

PERCIVAL PERCIVAL.
Secretary Provincial Entertainments Proprietors and Managers' Association, 73, Bridge-street, Manchester.

(COPY.)

PROVINCIAL ENTERTAINMENTS PROPRIETORS AND MANAGERS' ASSOCIATION.
73, Bridge-street, Manchester.

The Secretary of State for Home Affairs, Whitehall, London.

DEAR SIR,—I am instructed by a special resolution passed at a meeting of members of this Association, which represents managements of theatres and music halls in the provincial towns of Great Britain and Ireland, to inform you of their very strong objection to the proposal to licence managers of these establishments personally before permission is accorded to them to carry on their business. As such managers have already to hold at least one licence, and very often three or four different licences from the local authorities, who, by and through their police, make their own enquiries as to the character and conduct of applicants, our members regard any further regulations of the kind proposed as burdensome and inquisitorial. They therefore earnestly protest against any steps being taken to inflict a new obligation of a personal nature upon managers in the way suggested by the London County Council.—I am, dear Sir, Yours faithfully,

PERCIVAL PERCIVAL,
Secretary.

Dec. 11, 1919.

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WIZARD OF THE HARP.
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Just concluded very successful engagement in Fred Warden's Panto at the Opera House, Belfast. Re-engaged for next season at the Gaiety Theatre, Dublin.
This week, LONDON COLISEUM.
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FREDERICK
SYLVESTER
AND CO.
The Premier Equilibristic Manipulator. The Neatest of the Neat
LAST WEEK: TOP OF BILL, PALACE, OLDHAM.
(Below is newspaper cutting.)
THIS WEEK: NOWHERE ON THE BILL, HIP., BRIGHTON.
PALACE.
Opinions will not differ as to the excellence of the entertainment provided at the Palace Theatre this week. There is not the slightest doubt that for several weeks a better all round "show" has not been seen, and it was small wonder that the appreciation of the patrons was so spontaneous and hearty. At each "house" on Monday the theatre was quite full, the premier attraction undoubtedly being Frederick Sylvester & Co. The company comprises two small boys, but although small in stature they are far from being small in an acrobatic sense. The performance given by this trio is exceedingly smart and neat. Sylvester, himself, is a splendid specimen of manhood, and his two juvenile partners are marvels of strength and agility. The neatness which characterises all their feats is a remarkable feature of their performance. Sylvester picks the boys up with as much ease as he would a piece of fluff, and after throwing them about, and balancing them at arm's length and on his head, he allows them to slide gracefully to the floor with surprisingly pretty movements. A rich vein of humour is introduced which increases considerably the enjoyment of the turn.—*Oldham Evening Standard*, 27/1/20.
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"THE MYSTERY OF THE YELLOW ROOM."

Play, in Four Acts, by Hanhaford Bennett, adapted from Gaston Leroux's "Le Mystère de la Chambre Jaune," Produced at the Devonshire Park Theatre, Eastbourne, on Monday, Jan. 26.

A Footman ..... Mr. A. Freeman
Georges Sainclair .. Mr. Ernest Ruston
Le Candeur .... Mr. Walter B. Wallis
Mrs. Phillipa Rance Miss Daisy Markham
Arthur Rance .... Mr. Colston Mansell
Joseph Rouletabille..Mr. Evan Thomas
Frederic Larsan .... Mr. George Relph
Mlle. Mathilde Stangerson Miss Margaret Halstan
Professor Stangerson..Mr. Arthur Cullin
Robert Darzac Mr. J. Lawrence Anderson
M. de Marquet .... Mr. Alec Thompson
M. Maleine ..... Mr. Fred Emery
Old Jacques ..... Mr. Harry le Moir
M. Bernier ..... Mr. Henry B. Lane
Mme. Bernier ..... Miss Annie Hill
A Sergeant of Police ..Mr. Cyril Hugh
M. Dax ..... Mr. Philip Knox
An Usher ..... Mr. C. A. Fairfax
The President of the Assize Court Mr. Vincent Sternroyd
The Advocate General..Mr. Philip Knox

In this new mystery play, adapted from the French, much of the original atmosphere has been preserved, while the play itself, ingenious and complicated, kept the audience eager and curious to the end.

The story is written round the beautiful and attractive lady known as Mlle. Stangerson, who, when little more than a girl, married a criminal husband. A son is born of this marriage, and the undesirable husband, she believes, has died in prison. The story of this mésalliance has been kept a profound secret, and at the opening of the play Mlle. Stangerson, still bearing her maiden name, is a woman now in the prime of life engaged to Robert Darzac, a student of her father professor.

At a presidential reception she is strangely attracted by a young, handsome journalist, Joseph, but she is equally repelled by the sinister figure of Larsan, the head of the criminal department. Valuable papers belonging to Professor Stangerson are stolen, the old man is chloroformed, and his daughter has been the object of a violent and mysterious assault in the yellow room of her father's house. Circumstantial evidence points strongly to Mlle.'s fiancé, Darzac, as the offender.

But the young journalist, Joseph, sets himself the task of unravelling the mystery, and in the course of his inquiries he discovers the real criminal to be Larsan, the head of the detectives, who is in addition Mlle. Stangerson's undesirable husband, who she imagined had died in prison. The journalist also finds that he himself is the outcome of this girl marriage.

Larsan, finding that Joseph, his own son, has collected such strong evidence against him, signs a confession, and as the trial of the suspected Darzac is proceeding the confession, signed by the head of the police, is handed to the presiding judge. The trial comes to an abrupt end, and when a shot is heard outside it is realised that Larsan has put an end to his life.

Praise of the highest must be given to Miss Margaret Halstan, whose accomplished work as Mlle. Stangerson was enthusiastically recognised by the audience; George Relph made a worthy partner as Larsan, and his strong, distinguished and convincing work counted largely in the success of the play. To Mr. Evan Thomas falls the important rôle of Joseph, the mysterious son of Mlle. Stangerson, and his markedly clever and effective contribution merited recognition; Miss Daisy Markham was a very charming, dainty Mrs. Rance; Mr. Arthur Cullin gave a well-balanced and clever performance as Professor Stangerson; Mr. J. L. Anderson ably filled the important part of Robert Darzac; Mr. Harry Le Moir was a picturesque, quaint old Jacques; and Mr. Colston Mansell an amusing Arthur Rance. Mr. Alec Thompson and Mr. Fred Emery were very capable as a magistrate and a registrar; Mr. Vincent Sternroyd a dignified president.

"BY GUM."

Farce, in Three Acts, by Gerald Robinson and Cyril Claire, Produced at the Palace Pier, St. Leonards-on-Sea, on Monday, Jan. 26.

The Earl of Gilroy .. Mr. Anthony Hope
James U. Vandernegie Mr. Charles Neville
Henry Horatio Higgs Mr. J. Cook-Hinton
Moses McWhirter .. Mr. Sam Springson
Saunders ..... Mr. Walter H. Terriss
Sadie ..... Miss Una Douglas
Annette ..... Miss Eleanor Wilson

The play (which was presented by Mr. Horn Conyers) opens at Gilroy Castle, where the Earl of Gilroy, whose affairs are in an insolvent condition, is visited by Moses McWhirter, a moneylender, who threatens to put a man in possession unless the mortgage is paid at once. He eventually puts his threat into operation. The arrival of the man in possession, Henry Horatio Higgs, coincides with that of Mr. James U. Vandernegie, an American millionaire, and his daughter Sadie. The millionaire has made his fortune out of the sale of chewing gum (hence the title), and having heard of a supposed fetish, the possessor of which can make things invisible, is obtainable at Gilroy Castle, he wishes to purchase it whatever the cost. To add to the complications, the American's daughter (Sadie) has, unknown to her father, a year previous, been rescued from drowning at Venice, by Earl Gilroy, and it proved to be a case of love at first sight. The ingenuity displayed by the young lovers, with the help of Saunders (the butler) and the man in possession, hoodwinking the American, is cleverly carried out, and caused much amusement. In the final act all is made right, and the American accepts the explanation given, forgives the lovers for their duplicity.

The farce met with a cordial reception from a full house, and was ably produced by Mr. Henry Ford, of the Haymarket Theatre.

Mr. Anthony Hope as Earl Gilroy and Miss Una Douglas as Sadie were both excellent; Mr. J. Cook-Hinton was extremely humorous as Higgs; and the remaining characters were capably played by Mr. Charles Neville as the American, Mr. Sam Springson as the moneylender, Miss Eleanor Wilson as the French maid, and Mr. Walter H. Terriss as the butler.

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PURSUANT to an Order dated 8th July 1918 of the Chancery Division of the High Court of Justice made in re Price Edwards deceased Edwards v. Griffiths 1918 E. No. 323 the following enquiry was directed:—

AN Inquiry who upon the death of the above named Intestate Price Edwards became beneficially entitled to any personal estate of his as to which he died intestate and if more than one in what shares and proportions and whether any such persons are since dead and if so who are their legal personal representatives.

NOW all persons claiming to be interested under the said enquiry are, by their Solicitors on or before the 8th day of March 1920, to come in and prove their claims at the Chambers of Mr. Justice Eve and Mr. Justice Peterson at the Royal Courts of Justice, Strand, London, or in default thereof they will be peremptorily excluded from the benefit of the said Order. Monday the 15th day of March 1920 at 12 o'clock noon at the said Chambers Room 696 is appointed for hearing and adjudicating upon the claims.

NOTE.—The Intestate died 26th January 1917. He was a son of William and Sarah Edwards of Bitterley, Salop who were it is believed married about 1817. His sister Ann left home about 1842 and was last heard of in 1851 when she had a little girl with her. His sister Elizabeth left home about 1850 and afterwards went by the name of Madam de Burgh. His niece Laura Margaret Griffiths married Thos. Edwin Baker and is believed to have been travelling in Scotland about 6 years ago with a theatrical company.

Dated 27th January 1920.

ARTHUR F. RIDSDALE, Master.

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THE PLAY IN PARIS.

Political Tragedy Dramatised—Emotional War Piece at Theatre Antoine—New Version of "A Savage Maid" —Sarah Bernhardt at Lyons.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday. — "L'Animateur," in three acts, by Henry Bataille, presented at the Theatre du Gymnase, Jan. 26, is to be counted among the strongest works of this admirable playwright. It has a deep political tendency. Dartes (Arquillière) is literary editor of a reactionary daily, and conceives the idea that the groupe he serves is polluted and unscrupulous. He attacks Gibert, the leader writer of the party, in his newspaper, and Gibert retorts by declaring that Dartes is deceived by his wife, and that the girl he calls daughter is not his child. The terrible revelation is confirmed by the wife, and when a separation is imperative Renée declares she will follow her father. Dartes accepts the editor's chair of a labour paper, and excites the hate of the reactionary party. Gibert is mean enough to issue a book, in which he reproduces the preceding details of his opponent's private life. In the last act Renée interviews Gibert, and threatens suicide if he does not withdraw the scandalous polemic revealing her birth, which she imagines may ruin her father's political career. Dartes follows Renée. There is a dispute, and a fanatic outside, believing Gibert in danger, shoots Dartes. This scenes resembles the death of Jean Jaurès and the victim before he dies is made to utter the last words of the famous editor of "Humanité." Renée declares she will continue her father's work to keep his name beloved.

"La Captive."

Another powerful play, of Socialistic tendency, was presented on Wednesday at the Théâtre Antoine. "La Captive," by Charles Méré, is a war piece, dealing with the sons of French and German fathers who had in turn married the same French-woman. This third act is one of the finest dramatic situations depicted. The boys come together, one blinded in the war. The young men talk; they have undergone the same sufferings, are enemies and yet comrades in misfortune. Blood prevails, and the brothers embrace. Mme Suzanne Despres as the suffering mother is splendid, and Puylgarde and Rollin ably portray the inner feelings of the rival brothers.

"Fille Sauvage."

This work of P. de Curel, first produced in 1902 at the Theatre Antoine, has been revived at the Theatre du Vaudeville (no longer the Theatre Lyrique). Many changes have been made, and a different ending substituted. "La Fille Sauvage" is now in five acts instead of six; the scene in Germany has also disappeared, and the criticism of England due to the Boer war is cut right out.

"Rossini."

Another biological play in three acts, presenting three episodes in the life of Rossini, by René Fauchois, was given at the Theatre Celestins, Lyons, on Jan. 27. Apart from being an interesting attempt at decentralisation, it was particularly noteworthy by the reappearance of Mme. Sarah Bernhardt, who holds the rôle of the musician's invalid mother in the last act. Evidently inspired by the book of Stendhal (M. Beyle) the author shows Rossini's triumph at Coma, his deception at Rome, his home life at Bologna. These phases of the Italian musician's career are told in flowing verse, the author playing the title rôle. Mme. Bernhardt has a part that admirably suits her present physical condition. There is an appropriate musical accompaniment, conducted by Sig. Bavagnoli.

THE DRAMA IN AMERICA.

A New "Rip Van Winkle"—A Wrongful Acquittal—Toinette of Trouville—"The Purple Mask."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 18. — "Rip Van Winkle," a new American opera, based on native folklore and sung in English, was presented for the first time on the 2nd inst., by the Chicago Opera Company at the Auditorium in that city. The new opera is in four acts and seven scenes. Percy Mackaye wrote the book, and Reginald De Koven composed the music. Mr. Mackaye has treated the familiar legend of the Catskills with poetic licence, and has eliminated the dog that was such an important feature of the drama in which Joseph Jefferson appeared for so many years. Love interest is supplied by introducing a new female character called Peterkee. Through a life-giving draught from a magic flask belonging to Hendrick Hudson, Rip becomes young again, and marries Peterkee. The opera was received with enthusiastic approval by a crowded house.

"The Acquittal."

We have had many mystery and murder plays, but this one is different. Instead of culminating in an arrest and conviction it begins with the return to his home of a man who has stood two trials for murder, and has finally been acquitted. Kenneth Winthrop comes back a hero to all but a few. One of these few is his wife, who knows something of his movements before he was arrested; and another is a young newspaper reporter. The determination of the latter, a friend of the murdered man, to press a private investigation of the case until the criminal is detected is boldly announced in the first act, and the audience realises that he has an individual under suspicion. In the second act, by the accusations of Winthrop's wife and the skilful detective work of the reporter, the crime is fastened upon Winthrop, who confesses. He cannot be tried again, however, for the same offence, so the reporter plans to publish a circumstantial story which will drive him into exile, provided he is not lynched. Then he amazes the wife and the audience by offering to suppress the whole affair for a million dollars, and telephones the murderer's lawyer to draw up an agreement accordingly. Interest and suspense are well maintained, the second act being the strongest. There is a penalty imposed by Joe Conway, the avenger, in addition to the money, and Winthrop leaves the house after taking the same number of poisoned powders that he gave his victim. With Chrystal Herne, William Harrigan, Ann Mason and Edward Robins in the principal parts the play is splendidly acted, and its success is certain. It was written by Rita Weiman, and produced at the Cohan and Harris Theatre on the 5th inst.

"Always You."

Oscar Hammerstein, grandson of the well-known manager of the same name, who died last year, wrote the book and lyrics of this musical comedy, and Herbert P. Stothart composed the music. There are two acts and a prologue. The prologue is pretty and decidedly effective, the scene being Trouville in August, 1913. With a fiery sunset as a background, the two principal characters appear, the theme "Always You" being sung by the tenor. Bruce Nash, an American Army officer, takes leave of Toinette, who has nursed him in the hospital, promising to return. In the first act, a year later, he is again in Trouville, and though accompanied by his American fiancée, he finds that his heart is still true to Toinette. The last act occurs in the lounge of the Trouville Casino, where everything ends happily. Walter Scanlan sings and acts the rôle of the lover very successfully. Ralph Herz and Julia Kelety have comedy parts and play them well. There are seventeen numbers in the score, and some of them are quite tuneful. Produced by Arthur Hammerstein, the piece has made a hit at the Central Theatre.

"The Purple Mask."

Leo Ditrichstein began an engagement in this play at the Booth Theatre on the 5th inst., appearing as Armand, Comte de Trevières. He invests the part with his usual grace and charm, and will easily maintain his popularity as an actor of romantic rôles in his new vehicle. Lily Cahill, as Laurette de Chateaubriand, is happily cast, and Brandon Tynan is conspicuously successful as Brisquet the police agent. Truly an entertaining play is this, and one that should please the public for a long period. It was adapted by Matheson Lang from the French of Paul Armont and Jean Manoussi. Lee Shubert is the producer.

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THE ERA
ESTABLISHED 1837.
WEDNESDAY, FEBRUARY 4, 1920.

ACTORS' ASSOCIATION POLICY.

A Favourable Report.

INTEREST in the first annual meeting of the Actors' Association as a trade union, held at His Majesty's Theatre on Sunday, centred chiefly in the plans which the society had formed for the future. The meeting, however, lasted close upon four hours, and the question of the future was left to the end, so that the subject hardly received the close attention which its importance demanded. The Council's report for 1919, however—a lengthy document covering a vast number of subjects—provided matter for consideration, and it was gratifying to find that the efforts of the executive during the period named won such approval that the report was passed unanimously. A round of applause greeted the announcement in the report that the relations between actors and managers are to be regulated by standard forms of contract, and there was no dissentient voice when the statement was made that by organisation the status of the smaller artists had been very considerably improved, and many abuses detrimental to their welfare abolished. No sign of the opposition to the touring contract betrayed at the previous general meeting was observable, a circumstance that must be attributed to the fact that the benefits of the contract are being more generally recognised. Proof of that, indeed, may be found in the fact that members of the Association have resigned engagements because the terms of the touring contract were not being observed by certain managements.

Highly satisfactory, too, was the announcement that the Society of West-End Managers, the Touring Managers' Association, and the Theatrical Managers' Association, had agreed to form with the Actors' Association permanent joint committees for the discussion of all matters of mutual interest and the settlement of questions arising out of the standard contracts. By this means many misunderstandings would be avoided, and the possibility of friction reduced to a minimum.

Ambitious Plans.

For the future the Council of the Association has formed ambitious projects. Nothing startlingly new will be found in the plans outlined by Mr. NORMAN MCKINNEL, the chairman, and Mr. ALFRED LUGG, the general secretary, but they are very comprehensive. The recruiting campaign, of course, is a foregone conclusion. The Council aims at a roll of membership of 15,000—nearly three times its present strength—and provided they are allowed to proceed on sane rather than extremist lines, there is no reason to doubt that they will make considerable progress towards their goal. The prospects of Parliamentary representation may be said to be encouraging, and of the utility of a theatrical delegate in Parliament too much cannot be said in favour. The Union's theatre is within less measurable distance.

The shaping of the policy of the Association in the immediate future is, however, in the hands of the new Council, whose election is now imminent. New blood is to be infused into the executive, and new methods will undoubtedly be tried. We trust, however, that a liberal number of the present Council, who have proved themselves so deserving of confidence, will be re-elected, and that whatever proportion of new men and women is returned, the fact will be borne in mind that a policy of conciliation will go further and fare better than one of force and coercion.

WHERE TALENT WINS.

THE IMPORTANCE OF EXPERIENCE.

By MARIE BLANCHE.

I have had many letters from demobilised soldiers unable to get work in their accustomed spheres of labour, and they say that, as a last resource, they are going to join the stage. They think that no previous experience is necessary.

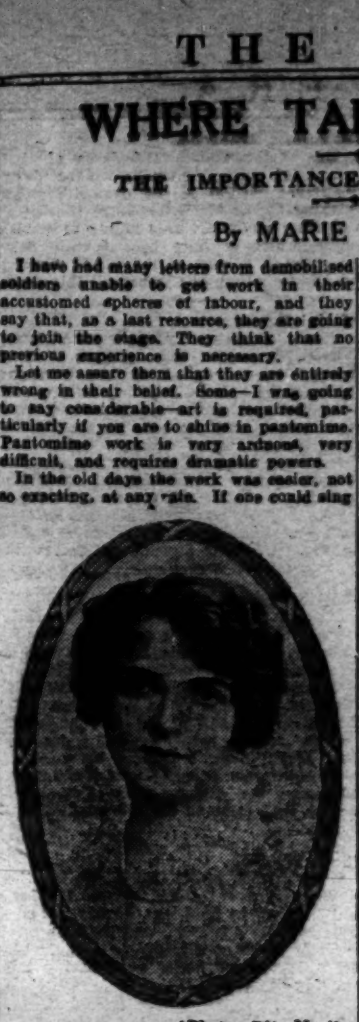
Let me assure them that they are entirely wrong in their belief. Some—I was going to say considerable—art is required, particularly if you are to shine in pantomime. Pantomime work is very arduous, very difficult, and requires dramatic powers.

In the old days the work was easier, not so exacting, at any rate. If one could sing a patriotic or topical song, and to swagger up and down the stage, in truly ridiculous. If these were her only attainments, the public would laugh at her—that is, if she ever got a chance to appear in any respectable pantomime.

Such an artist would not suit Mr. Collins, and the Lane boards, I am sure, would be barred to her for all time.

I am not by any means the first actress to appear at Drury Lane as the hero of a pantomime. My aunt, Ada Blanche, was for many years one of the popular idols of Drury Lane, and her reputation as an actress does not need any advertisement from me; while my immediate predecessor at the Lane was that brilliant actress, Madge Titheradge.

It may seem strange, but it is nevertheless true, that film acting has helped me enormously in my work on the stage, especially in a big theatre like Drury Lane, as, when working for the films, everything must be done by expression, and expression must go a long way in a large auditorium. The last film I acted in was "The Elusive Pimpernel," and I played Miss Julia Neilson's famous part—Lady Blakeney.



[*Photo., Rita Martin.*
MISS MARIE BLANCHE.

The Woes of the Understudy.

Beginners or novices think ours is a profession in which it is easy to "get on." Though the rôle of principal boy might be regarded as an easy task, I would like to say that before I obtained my present position I had to climb every rung of the ladder—not Du Calion's ladder, though some of the children think that, as I am in love with the Princess, I, and not Du Calion, should climb this ladder to her. I have had to be in fit-ups and stock companies, and I have known what it is to play several parts in one night, to walk on with the chorus, and to be an understudy.

My experience as an understudy makes me very sympathetic to any poor soul who understudies; because circumstances are against her, and she has to go on the stage in any clothes that happen to fit her, and again, she never has a chance of rehearsing with the people she will have to play with—she only rehearses with other understudies. Personally I see that not only my clothes, but my dresser, are at the disposal of the unfortunate actress who is chosen to understudy me.

To revert to the theory already propounded, that dramatic ability is necessary for a pantomime prince, it may be interesting to state that I am going to play Miss Sybil Thorndike's part in "The Great Day" when it goes on tour. This is a part which would tax the powers of any actress to-day.

As regards my future, I mean to do as I have done in the past—to do my duty to the public in that state of theatrical life to which it may please managers to call me.

A Hero and an Adonis.

The ideal principal boy should combine the qualities of a Henry Ainley and a Vesta Tilley. That is to say, she must be able to make love in the true heroic fashion, and to wear male clothes like an Adonis (that is why I mention Vesta Tilley), and, if possible, dance like Genée. Not that I pretend to possess these accomplishments; I am just giving you my opinion of an ideal principal boy.

The popular notion that the only qualifications necessary for a woman to enact the rôle of principal boy are a capacity to sing a patriotic song, and look pretty, she could easily become principal boy or principal girl. But nowadays one must be a dramatic actor before she can be successful in the leading parts in pantomime.

That is Mr. Arthur Collins' idea, and I know it is why he engaged me as principal boy during the run of the Lane pantomime.

"HAMLET."

Revived at St. Martin's Theatre, Monday, Feb. 2.

To conclude his short season at the St. Martin's Theatre, Sir Frank Benson is giving his admirers a chance of renewing their acquaintance with his "Hamlet," and is affording those such as ourselves, who have previously missed the infrequent opportunity of witnessing the popular actor in the rôle, an occasion to see an interesting performance. After the virility, the passion of the Hamlets of our time, we are chiefly struck by the sobriety, the moody weariness of Sir Frank Benson's impersonation. His is essentially the Hamlet of the old school, the school that ranked declamation first and was apt to lose sight of the psychological aspect of a drama in its endeavour to give full value to the words. Thus we find that the chief impression that is left us is that we have heard beautiful lines beautifully said, but that as a human being this Hamlet has not held our interest. The great "To be or not to be" speech fulfilled expectations which were high, but we found our attention distracted by the constant play with the dagger, to which apparently a large part of the soliloquy was addressed. We liked the tenderness of his scenes with Ophelia, and most of all we liked the scene between Hamlet and the Queen, played very finely and with deep sincerity by Miss Constance Robertson. Miss Esmé Biddle was fair to look upon as Ophelia, and was sweetly pathetic, but lacking in emotional strength. Mr. Harvey Adams was very good and human as Polonius, but hardly realised the full possibilities of the part. The eerie atmosphere of Mr. J. Henry Twyford's Ghost was excellent, and his voice was admirably dehumanised. Mr. S. A. Cookson put in some excellent work as King Claudius, and the Horatio of Mr. Frank J. Randell was sympathetic and thorough in every detail, while Mr. Matthew Boulton was a virile Laertes. Humorous and unforced was the First Grave-digger of Mr. T. G. Bailey, and the smaller parts were all played satisfactorily.

Mr. Harold V. Neilson's production was on simple but adequate lines.

Dorset Men in London.

The above society is giving a concert at the Steinway Hall this (Wednesday) evening, Feb. 4, at 8 o'clock, at which Lord Shaftesbury, the president, and Lady Maud Warrender have kindly promised to sing. The concert is in aid of Lord Shaftesbury's fund for presenting silver drums and bugles to the battalions of the Dorset Regiment.

FIRST NIGHTS OF THE WEEK.

Delightful Sentiment and Humour—"Peggy" Comes to Town.

"MR. TODD'S EXPERIMENT."

Comedy, in Three Acts, by Walter Hackett. Produced at the Queen's Theatre, Friday, Jan. 30.

Makepeace ..... Nannie Bennett
Martin Carrington ..... Fred Kerr
Arthur John Carrington .. Owen Nares
Fancy Phipps ..... Marion Lorne
Willoughby Todd .... B. Holman Clark
Phyllis Lea ..... Doris Lloyd
John Lea ..... Kenneth Altamont
Alice Desborough ..... Marie Polini
Jack Desborough ..... Tom Nesbitt
Elise Merridew ..... Meggie Albanesi
Dick Mason ..... Algernon West
Parkins ..... Claude Edmonds
A Maid ..... Marjorie Chard
Roberts ..... Tom Reynolds

A delightful play of sentiment and of humour marks the interesting progress of the Butt-Nares management at the Queen's Theatre. In it a daring experiment is carried out with complete success. It is necessary that we shall review three love episodes in the life of a talented and attractive man of thirty, in order that we may arrive at an understanding of his present state of indifference and lassitude. For this purpose a stage is set upon the stage, and, a Rubens tapestry becoming transparent, through it we see Arthur John Carrington, first a shy, awkward boy, telling Phyllis Lea, a clergyman's young daughter, that he loves her by the gift of a bunch of violets; then as a very young man imploring Alice Desborough at Biarritz to let him take her away from her brute of a husband to happiness; lastly, leaving Elise Merridew, a young actress, on the eve of their wedding day, when he discovers that he has not been the first man in her life. Arthur John had been turned down by Phyllis because he had not money, and pretty Phyllis hated poverty. Alice Desborough had said "No," and Arthur John was too inexperienced to realise that her "No" meant "Yes." These three failures in love break Arthur John, and he becomes inert, slovenly, torpid physically and mentally, to the despair of his tetchy, good-hearted uncle, Martin Carrington, his charming, middle-aged, psychic friend, Willoughby Todd, and "the angel in the house," little Fancy Phipps.

A Friendly Conspiracy.

The trio determine to take drastic measures to restore to Arthur John the faith, hope, and love he has lost, believing that youth and ambition will return with them. Mr. Todd experiments; he brings Arthur John into the atmosphere of his first, second, and third loves by means of a bunch of wood violets (Phyllis), the strains of "Kathleen Mavourneen" (Alice), and rose-leaf cigarettes from Carreras (Elise). The memories evoked bring speedy results. Arthur John shaves, takes his coat, &c., from the camphor in which they have been resting, puts on tight boots and a topper, and goes off to make three calls. He returns disillusioned. Phyllis is a peroxided, overdressed widow, silly and vulgar, who mistakes him for an insurance agent; Alice has taken a leaf from her husband's book, and lives her own life, which consists of enmeshing susceptible young men in her toils; and Elise, the best of the three, a girl with character, who would have made him an ideal wife—Elise in a beautiful little scene at the stage door of the theatre where she is "star," tells him when he begs her to marry him and help him to remake his life, that she cannot forsake the position she has won by tears and suffering. Disconsolate, sad, and very lonely, Arthur John comes home to find that the love he has been seeking has been standing at his elbow, and that Fancy is the only woman in the world for him.

The intermediate scenes that knit the main story together are as delightful as the episodes themselves, and are quite perfectly acted by Mr. Holman Clark as benign Mr. Todd, Mr. Fred Kerr as the irascible Uncle, and Miss Marion Lorne, who scores a complete triumph by her gentle, humorous portrayal of Fancy. It is some time since Mr. Owen Nares had such a chance of showing us what a fine actor he is, as he has in this clever comedy. In the first act he makes love in three different ways (1) shyly, boyishly; (2) fervently, but still humbly; (3) confidently and each time he does it perfectly. That is character in Mr. Nares' Arthur John; all together it is a delightful performance. Admirable, too, is the Elise Merridew of Miss Meggie Albanesi, quiet and strong. Miss Marie Polini as Alice and Miss Doris Lloyd as Phyllis both play well; and a first-rate thumb-nail sketch of a stage door-keeper is given by Mr. Tom Reynolds.

"PRETTY PEGGY."

Presented at the Prince's, Tuesday, Feb. 3.

When, in the latter part of August, Mr. Lew Lake's revue, "Pretty Peggy," was so successfully produced at the Kilburn Empire, it was an open secret that, as soon as a favourable opportunity presented itself, the production would be seen in the West End. This promise was duly fulfilled at the Prince's Theatre last night, when Mr. C. B. Cochran presented Mr. Lew Lake's production, "Pretty Peggy," by arrangement with Mr. Charles Gulliver.

It is a "Prettier Peggy," with a beautiful new setting and gorgeous new costumes, that we now see. Noteworthy among the new sets are an entrancingly beautiful Chinese interior, all black-and-gold lacquer work, and a dazzling ball-room, where, amid a perfect riot of colour, the revue comes to an end. Of arresting beauty are the dresses in this last scene, particularly the silver cob-web creation worn by Miss Toots Pounds.

The book, by Mr. Arthur Rose and Mr. Charles Austin, has not escaped the refurbishing process. New scenes have been added, and various general amplifications made. The main plot, however, remains the same, and the elegant Gerald Grey still changes places with Parker, a newspaper seller, a modus operandi most acceptable to the audience, in that it gives them an opportunity of seeing Parker (Mr. Charles Austin) prancing about with sublime effrontery in the most aristocratic of surroundings. The chief innovation is a skit on "The Bird of Paradise," affording the principals plenty of opportunity for burlesquing Hawaiian dancing. The brightest and best of the new material is a rattling number, "Extra 'Speshul," wherein Mr. Wilfred Seagram disports himself among a bevy of fair maidens who bear humorously significant newspaper posters.

The music, by Mr. A. Emmett-Adams, is consistently tuneful throughout, and the lyrics, by Mr. Douglas Farber (with additions by Mr. Arthur Rose and Mr. Fred Malcolm) are all that can be desired. The musical gem of the piece is undoubtedly "My Lord and My Lady," a duet with a haunting refrain, which is excellently rendered by Mr. Charles Austin and Miss Lorna Pounds. Hardly less successful, however, is "The Green Jade Maid," a pretentious number sung with great success by Miss Toots Pounds in the big Oriental scene. The bulk of the fun is provided by Mr. Charles Austin, who gives a wonderfully versatile performance, brimful of humour, and with just those little touches of pathos which the homely sentiment of the part occasionally demands. These talented sisters, Miss Lorna Pounds and Miss Toots Pounds, also cover themselves with glory in every department of their art. The former plays the heroine, Peggy, a flower girl, a part which affords her many opportunities for the display of her talents as a character-impersonator; whilst Miss Toots is a most melodious Lady Babby, and reveals unexpected powers as a vocalist. Together, they execute several whirlwind dances, which bring down the house. Mr. Wilfred Seagram makes an unaffected and buoyant Gerald, and sings with distinction whenever called upon; Mr. Fred Malcolm furnishes a neat character-study as Reggie Trevelyan, and Mr. R. Heaton-Grey is a convincing villain as Stephan Stuart. The remaining parts are quite competently played by Mr. Travis Green, Mr. Wilfred Benson, Miss Eveline Rutland, and Miss Nancy Blackwood. The revue is produced by Mr. Arthur Rose in propria persona, whilst Mr. M. Y. Olney is responsible for the dances and ensembles. In the conductor's chair is Mr. Horace Sheldon, the popular musical director lent by the Palladium.

AS YOU LIKE IT.

Good luck, at last, to the Channel Tunnel, "in the deep bosom of the ocean buried." ("Richard III.")

* * *

Sir Arthur Fell to his tunnellers: "Thus far into the bowels of the land!" ("Richard III.")

* * *

Yes, I wish him success, but fear his methods are "boring."

* * *

A spring enthusiast writes that primroses are coming up in Rochester. We've had one coming up in London for many weeks!

* * *

Which reminds me that, with the advent of seed-time, dramatists are not the only people who are seeking plots.

* * *

Did you read that Meggie Albanesi missed her train the other day, and would have missed her rehearsal too but for an obliging aviator? He gave her a lift.

* * *

M. Moscovitch says that his next part is to be a humorous one, in which he never smiles. Other actors sometimes choose humorous parts at which the audience never smiles.

* * *

Benson's book: "Three Weeks."
But it would better suit our book, and also bookings, if it were longer.

* * *

I see Marie Blanche is saying that young girls cannot beat winsome widows. That must explain why, when it comes to men, some win some winsome widows!

* * *

Producer: "Can you read a part?"
Actor: "Yes, if you like. But why not with the others?"

* * *

Lucky Mary Pickford has just taken a house with sixteen rooms, and quarters for five servants. That makes 17½ rooms in all, but it's rough on the servants!

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.).—"Who's Hooper?" 8. Wed., Sat., 2. Gerr. 2645.
ALDWYCH (Strand, W.C.).—"Sacred and Profane Love," 8.15. Thurs., Sat., 2.30. Gerr. 2315. Central 7170.
ALHAMBRA (Leicester-sq., W.C.).—"Medorah," 8. Wed., Thurs., Sat., 2.15.
AMBASSADORS (Cambridge Circus, W.C.).—"Sylvia's Lovers," 8.15. Tues., Sat., 2.30. Gerr. 4460.
APOLLO (Shaftesbury-avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30. Gerr. 3243.
COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Sat., 2.45. Gerr. 3724.
COURT (Sloane-sq., S.W.).—"Merchant of Venice," 8. Wed., Sat., 2. Gerr. 848.
COVENT GARDEN (Covent Garden, W.C.).—"The Only Way," 8. "Hamlet," Wed., Sat., 2.30. Gerr. 640-641.
CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.
DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.
DRURY LANE (Drury-lane, W.C.).—"Cinderella," 1.30 and 7.30. Gerr. 2588.
DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Arms and the Man," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 314.
EMPIRE (Leicester-sq.).—"The Red Mill," 8.30. Thurs., Sat., 2.30. Gerr. 3537.
GAIETY (Strand, W.C.).—"The Kiss Call," 8. Wed., Sat., 2.15. Gerr. 2780.
GARRICK (St. Martin's-lane, W.C.).—"Mr. Pim Passes By," 8.15. Thurs., Sat., 2.30. Gerr. 9513.
GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8.15. Wed., Sat., 2.15. Gerr. 8722.
HAYMARKET (Haymarket, S.W. 1).—"Tea for Three," 8.30. Thurs., Sat., 2.30. Reg. 6830.
HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Mon., Wed., Thurs., Sat., 2.15. Gerr. 1777.
KINGSWAY (Gt. Queen-st., W.C. 2).—"In the Night," 2.30. Mon., Tues., Fri., 2.30. Gerr. 4032.
LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.30. Tues., Sat., 2.30. Gerr. 704-5.
LYCEUM (Wellington-st., W.C.).—"Dick Whittington," 2 and 7. Gerr. 7617.
LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8. Wed., Sat., 2.15. Gerr. 3667.
OXFORD.—"The Eclipse," 8.15. Thurs., Sat., 2.30.
PALACE (Shaftesbury-avenue). — "The Whirligig," 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.
PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Thurs., Sat., 2.30. Gerr. 3970.
PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8. Wed., Fri., Sat., 2.15. Gerr. 7482.
PRINCES (Shaftesbury-avenue).—"Pretty Peggy," 8. Wed., Thurs., Sat., 2.30. Gerr. 3, 00-1.
ST. JAMES'S (King-street, S.W.).—"Julius Cæsar," 8. Wed., Sat., 2. Gerr. 3903.
ST. MARTIN'S (West-street, W.C. 2).—"Hamlet," 8. Tues., Sat., 2.30. Gerr. 1243.
SAVOY (Strand, W.C.).—"Peter Ibbetson," 8. Sat., 2.30. Gerr. 3366-7.
SCALA (Tottenham Court-road).—"Figaro," Thurs., Sat., 8. Daily, 2. Museum 6010-11.
SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Wed., Sat., 2.15. Gerr. 6666.
STRAND (Strand, W.C.).—"The Crimson Alibi," 8.15. Wed., Sat., 2.30. Gerr. 3452-3.
VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Gerr. 3815.
WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Thurs., Sat., 2.15. Gerr. 416.
WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Sat., 2.30. Reg. 3028.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Mark Hambourg, Grock and Partner, Arthur Prince, "The Belle of the Ball," Paul Rosy Concertina Ensemble, &c., 2.30 and 7.35. Gerr. 7541.
HIPPODROME (Leicester-square).—"Joy Bells," 2.30 and 8.30. Gerr. 650.
PALLADIUM (Argyll-street, W.). — Hilda Glyder, Harry Tate, Esta Stella, The Great Carmo, Ruth Vincent, Neil Kenyon, Whit Cunliffe, Versatile Three, Mayne Sleppers, The Mandos, Jee and Willy, 2.30, 6, 8.45. Gerr. 7694.
VICTORIA PALACE (Victoria Station, S.W.).—"Where the Rainbow Ends," daily, 2. Scott and Whaley, Coram, Archie Goodall, Romaine and Dainton, 6.15 and 8.50.

THEY SAY——

That the King has witnessed twenty-seven performances since the Armistice.

* * *

That one of Oscar Asche's hobbies is breeding greyhounds.

* * *

That the film of "Eyes of Youth" cost £60,000 to produce.

* * *

That Constance Collier likes America much, but England more.

* * *

That Clemenceau himself suggested the actors for the film version of his novel, "The Strongest."

* * *

That Phyllis Bedells spends a good deal of her leisure with her gramophone.

* * *

That Lauri de Frece considers long runs bad for one's memory.

* * *

That the understudies in "The Maid of the Mountains" could carry on, if necessary, and keep the house full.

* * *

That Madge Saunders has an ambition to race at Brooklands.

* * *

That Lord Fisher is a keen admirer of Gilbert and Sullivan.

* * *

That, according to Owen Nares, the stage has nothing to fear from the cinema.

* * *

That Austin Rudd was born right opposite the Holborn Empire.

THE VARIETY WORLD.

V.A.F. Glasgow Meeting—Magicians' Welcome to Houdini—Ladies' Guild Matinee.

V.A.F. Meeting in Glasgow.

A mass meeting of the V.A.F. will be held on Sunday next at the Central Halls, Bath and West Nile-street, Glasgow, at 1.30 p.m. Mr. Albert Voyce will preside, and non-members are cordially invited to attend. The question of the establishment of a Glasgow Branch office will be discussed; likewise the abolition of "tipping."

The Manchester meetings of the V.A.F. will re-commence on Friday next, and will be held weekly at the Salisbury Hotel, off Oxford-road, at 12.30. In accordance with custom, non-members are specially invited.

Death of Adolph Rosenthal.

The sudden death of Mr. Adolph Rosenthal, the chairman of the Brighton Palace Pier Co., on Friday morning, at Hove, came as a great shock to his many friends, although he had not been in good health for some time. Mr. Rosenthal had shown remarkable enterprise in the development of the Palace Pier, and under his direction it speedily became one of the finest piers on the coast. His company spent enormous sums upon improvements, which included the entire rebuilding of the theatre and the provision of the handsome Winter Gardens, the Central Band Stand Enclosure, the widening of the pier, etc. Money was lavishly spent upon the entertainments and in the engagement of the finest bands, until the pier achieved the widest popularity and attained a great repute in musical circles.

Welcome to Houdini.

Harry Houdini, the famous Handcuff King, who made his re-appearance in London at the Finsbury Park Empire last week, after a long absence, is the esteemed President of the Magicians' Club. His fellow-members are to present him with a scroll of welcome encased in a silver casket at a dinner to be held at the Savoy Hotel on Sunday. The Great Raymond will take the chair, and many well-known artists will perform during the evening. Tickets for the dinner are one guinea each, and may be obtained from the Hon. Secretary, "Hermalin," 14, Green-street, W.C. 2.

A Clever Deputy.

With only one rush rehearsal in the afternoon, Miss Kitty Fielder, on Monday evening, the 25th ult., at the Alhambra, took up the part of "Medorah," vacant through the indisposition of Miss Ada Reeve, and scored a decided triumph.

Ladies' Guild Matinée.

The matinée which is being held on Feb. 17 at the Prince of Wales' Theatre, in aid of the funds of the Guild, promises to be a great success, Mlle. Alice Delysia, Miss Lilian Braithwaite, Albert Whelan, and George Robey, C.B.E., being the latest additions to an already fine programme. Only a few seats remain unsold. The Committee advise all who wish to be present to secure their seats at an early date from the Secretary, 18, Charing Cross-road, or the Prince of Wales Theatre, Coventry-street.

Miss Lottie Albert has received from Earl Beatty a signed photograph of himself for auction at the forthcoming matinée of the Guild, also a donation of £5 5s. towards the funds, as a slight recognition of what variety artists have done for the sailors. Donations have also been received by her from the following:—Mr. W. Pearce, £5 5s., and Mr. H. G. Wills, £5 5s. Boxes have been sold to: Sir James Buchanan, Isidor Aarons, Captain Sexton, Gerald Du Maurier, and Ernest C. Rolls.

V.A.B.F. Dinner.

A telephone message was received from Mr. George Graves regretting that as he had lost the train he was unable to be present at the V.A.B.F. dinner on Sunday, and promising a donation of £20. Telegrams were received from Mr. W. H. Boardman and Mr. Harry Preston, both of Brighton, regretting inability to be present.

Congratulations.

Mr. Gus Walker, the clever Widow Twankey in the "Aladdin" pantomime now running so merrily at Belfast Empire, joined the happy band of Benedicts a few days ago, his bride being Miss Babs Dempsey, a member of the company.

Fred Reynolds' Agency.

In order to more efficiently cope with the ever-increasing demands of his business, Fred Reynolds, of The Fred Reynolds' Agency, Sheffield, has appointed Bert Copley, who is well known to many managements and artists, as his secretary.

Ben Taylor.

We hear that Ben Taylor, who is stage director for "The Whirligig" at the Palace Theatre, concludes his contract next Saturday. For the past fourteen months Ben has been with Mr. de Courville's productions, being stage director for "The Soldier Boy" and "The Very Idea." Ben will be remembered for his clever work in the act known as Taylor and Browning ("The Rustic Romance"), and with several revues. It is possible that Ben may be persuaded to return to the stage.

Stylo.

Stylo, the gymnastic hoop juggler, arrived on Monday from South Africa, where he had a very successful tour, the Press being unanimous in praise of his novel act. Stylo played Durban twice in seven weeks.

Harry Benn's New Appointment.

Mr. Harry Benn, the popular manager of the Camberwell Palace, who did such good work as a Special Constable during the war in the L Division of the Police, and was No. 1 on the Roll, has been appointed joint supervisor of the Moss' Empires in association with Mr. George Rhodes Parry. Mr. Benn has only been in the music-hall business for two years, and his progress has been remarkably rapid, for he is still a young man. He began his music-hall career as an assistant manager of the Islington Empire, and after eleven weeks there was transferred to the Camberwell Palace as joint manager, being promoted to the post of manager in three weeks.

Mr. Benn was the recipient of a special testimonial, made on the stage only a few months ago, on behalf of the patrons of the hall, and noteworthy amongst his efforts were the amusements he organised for the boys at the Denmark Hill King's College Hospital. In his new post he will carry with him the good wishes of all who know him.

Duncan and Godfrey.

Duncan and Godfrey, the popular comedy couple, were in fine form at Hackney last week. They introduced a new number, "Every Girl She Likes to Meet a Sailor," which met with immediate approval, and promises to be a great success. After playing Swansea, Bristol, and Devonport, they return to the L.T.V. Tour.

Fisher and Lea in Town.

Fisher and Lea, who have just concluded a highly successful season in Fred Warden's pantomime at the Opera House, Belfast, are this week appearing in town at the Coliseum. Whilst in Belfast they were invited to attend a dance given by the Vicountess Massereene at the Ulster Hall, and were highly complimented for their delightful dancing. We hear that Fisher and Lea have been engaged by Mr. Warden for his next year's pantomime at Belfast.

E. J. Moore.

E. J. Moore, the American comedy conjurer, who made his first West End appearance at the Palladium a fortnight ago, and was last week at the Holborn Empire, has made an immediate success with London audiences, and has, we hear, been secured for a two months' season on the L.T.V. Circuit from Monday next. Mr. Moore is appearing at the Ardwick Empire this week, and later on will reappear on the Moss Circuit, who were the first to give him his chance in this country, where he opened at the Empire, Glasgow, on Dec. 1 last.

Bruce Green.

Bruce Green, the top-notcher "dame" comedian, who is playing Maxie Mumm (one of the Ugly Sisters) in Wylie and Tate's "Cinderella" at the Hippodrome, Newcastle, has added another great success to his already long list, and his humorous and clever work will be long remembered by all those who have seen it. We hear that Bruce has just fixed up a big contract for some years under the Wylie and Tate banner.

Kathleen Grahame.

One of the attractive features of that delightful musical ensemble conducted by Lawrence Wright is the exquisite violin playing by Kathleen Grahame, the Royal Academy violinist. This highly successful show, which is fully booked until next year, is at present on the L.T.V. Circuit, and is to be seen at Camberwell this week.

Violet Trevenyon.

That charming young comedienne, Violet Trevenyon, was playing "down under," head-lining at all the principal halls for the Fuller Circuit in Australia and New Zealand; her season extending over four years, and she tells us she had a very happy time. Since Violet has been reappearing in this country she has rapidly become an established favourite, and has, we hear, received some tempting offers to appear in important productions in town. She intends, however, to remain in variety for the present, and last week was at the Holborn Empire.

Leslie Strange's Successful Début.

At the Wood Green Empire recently Leslie Strange, an entertainer new to London, made his début, and was highly successful with his original entertainment. He presented three character impressions. The first was that of an Army Sub. with his first Pip, and proved very amusing; in his second, extremely well done, we saw Lloyd George's double; his concluding contribution being an idea of a Tommy 50 years hence—a clever piece of character acting that came in for the heartiest applause.

E. O. Waller.

Many friends of Mr. E. O. Waller, the popular manager of the Palace, Halifax, will be sorry to hear that he has recently undergone an operation, and that his condition is not as satisfactory as it might be. All will hope for better news during the next few days.

"To a Real Comedian."

Mr. Pip Powell received many presents on the last night of "Aladdin" at Plymouth. One which he especially prizes is a beautiful snake cane silver-mounted walking-stick, with the inscription, "To a real comedian," from the Theatre Royal orchestra.

"The Meanest Man on Earth."

Mr. Naylor Grimson, who opens at the Metropolitan, on the 9th inst., with "The Meanest Man on Earth," has played this nearly 2,000 times. He will have a short season in London, after which he returns to J. B. Fagin at the Court Theatre.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild desire to thank the following for their donations to the matinée:—Moss's Empires, Ltd., £12 12s.; Mr. Harry Benson (per Mrs. Lewis Levy), £5 5s.; Mrs. Edward Levy (per Mrs. Lewis Levy), £5; "Cecil" (per Mrs. Lewis Levy), £1 1s.; Major MacDonald (per Mrs. Lewis Levy), £1; Mrs. Queenie Harris (per Mrs. Lewis Levy), 10s.; Lady Londonderry, £1 1s.; Lord Aberconway (per Mrs. Chas. Coburn), £2; "Anonymous" (per Miss Lottie Albert), 10s. 6d.; Miss Alice Craven, 5s.; Mr. Joseph Davies, £5 5s.

The Committee also wish to thank the following for their gifts:—Messrs. Fullers, Ltd., 30lbs. chocolates; Messrs. Abdulla, Ltd., 1,002 cigarettes; Société Job, 1,000 cigarettes; and Messrs. W. and A. Gilbey, a case of port wine. The Rev. Donald Hole is also thanked for a useful box of

Hayman and Franklin.

Joe Hayman (Hayman and Franklin) is, we hear, definitely giving up his music hall engagements at the termination of his present L.T.V. Tour, and will confine himself exclusively to the booking of star artists and the writing, producing, and directing of musical plays, revues, and sketches. Mildred Franklin, after a short rest, will reappear in a sketch presented and produced by Joe Hayman.

Gus Dale's New Enterprise.

Yet another artist is about to enter the agency field—Gus Dale (late of Dale and O'Malley), whose wide knowledge of the business will be of immense value in his new enterprise, and in which many friends will wish him every success. Gus made his first appearance on the stage at Peterborough about 25 years ago, when he played in "The Arabian Nights," after which he played all kinds of parts—from juvenile lead to heavies—in dramas. It is about 20 years ago that he entered the music hall business with his late partner, and the act has been seen in all parts of the world, including America, Africa, Australia, etc. Gus has been very fortunate in securing convenient offices at 10, Denmark-street, Charing Cross-road, which are now being handsomely furnished and decorated, and in a few days he hopes to be in a position to discuss business with brother and sister artists.

Connie Browning.

That versatile young artist, Connie Browning, who is doing so well around the Stoll Tour, was for two and a half years under Mr. De Courville's management in his revues, and has recently concluded a nine months' engagement in the "Ocean Waves" revue. We hear that Connie, who is appearing at Wood Green this week, will most likely be seen as principal boy in pantomime next season. She is represented by Norris and Clayton.

The Terriers.

The following applications for membership have been received:—First notice, Bert Reid; final notice, Will Austa and Billy Wynne.

Owing to the V.A.B. Fund banquet, on Sunday last, the usual meeting of the Order could not be held.

The election of officers for February will take place on Sunday next.

Full particulars of the annual general meeting, to be held on the 15th inst., will be posted to all members by Saturday. Any Terrier who does not receive this communication should notify the Secretary.

Members who have not yet applied for the 1920 subscription card are asked to do so.

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VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION.

THIRD ANNUAL DINNER.

THE SERVICES' TRIBUTE TO THE PROFESSION.

The third annual dinner of the Variety Artistes' Benevolent Fund and Institution, held at the Savoy Hotel on Sunday, was one of the most successful that has ever been held. Viscount Burnham presided, and was supported by the President of the Fund, General Robey, C.B.E. Eloquent testimony to the splendid work of the variety profession during the war was paid by Admiral Sir Doveton Sturdee, who replied for the Navy, and General Lord Byng, who responded for the Army. The subscriptions formed a record of these dinners, the amount contributed being over £2,840. Among those present were Sir Walter de Frece, Mr. and Mrs. Harry Bawn, Mr. Frank Allen, Mr. W. H. Boardman, Mr. Frank Boor, Mr. R. H. Gillespie, Commander Harris, Mr. W. H. Harrison, Mr. Harry Preston, Mr. Joe Elvin, Mr. and Mrs. Harry Tate, Mr. Ronald Tate, Mr. James Tate, Mr. and Mrs. Bruce Green, Miss Rene Bruce Green, Mr. and Mrs. Bransby Williams, Mr. and Mrs. A. P. Ross, Mr. Austin Rudd, Miss A. Rudd, Mr. C. Douglas Stuart (secretary), Mr. Claude Stuart, Mr. Tom Stuart, Mr. Monte Bayly, Mr. and Mrs. T. Clarke, Mr. George Dellaway, Mr. Eric Bransby Williams, Mr. Lewis Williams, Major Hugh Green, Mr. and Mrs. H. Marlow, Mr. and Mrs. George Mozart, Major Ackerman, Mr. and Mrs. Du Cadlon, Mr. M. J. Connell, Mr. and Mrs. Randall Charlton, Mr. Craven, Miss Alice Craven, Mr. and Mrs. Charles Coborn, Mr. and Mrs. Alec Fraser, Mr. Rupert Hazele, Miss Winifred Green, Miss Mabel Green, Mr. and Mrs. Monk, Mr. and Mrs. Oscar Osborn, Mr. Harry Randall, Miss Elsye Smythers, Mr. Lawrence Wright, Mr. C. D. Warren, Mr. Albert Voyce, Miss Winnie Wager, Mr. Nat Day, Mr. and Mrs. Stanley Lupino, Miss Irene Rose, Mr. Leo Stormont, Mr. and Mrs. Thornley-Dodge, Mr. Deane Tribune, Mr. Arthur Were, Mr. Ernest C. Rolls, Miss Anna Russell, Mr. Phil Lester, Miss Dolly Harmer, Mr. Stanley J. Damerell, Mr. Ken Barton, Miss Marie Blanche, Miss Helen Brinckman, Mr. Herbert Cave, Miss D. Doris, Mr. Eddy Reed, Miss Jennie Benson, Mr. Harry Claff, and representatives of the V.A.F., the Grand Order of Water Rats, the Music Hall Ladies' Guild, and the Terriers.

Variety and the Services.

After the Royal toasts had been honoured, Lieutenant Stanley J. Damerell proposed the toast of the Army, Navy, and Air Force. He said that everyone knew what great things had been done by the Forces, and it was impossible for him adequately to put into words the record of the Services. He thought it was for him, being a variety artist, to particularise with respect to those who had been in the Services who belonged to the profession. They had first to give a thought to those, some of them who had been present at former dinners in connection with the Fund, who were not with them that evening. They had died in the great cause—a wonderful cause. They were men who had played in the great play, the greatest play that had ever been known, who performed to the largest audience on record, that of the whole world. They had done well. They had put aside the grease paint and shouldered the guns, they had exchanged their gag books and band parts for, in some cases, the Field Service Pocket Book, Military Training, and Manual of Military Law, and many of them had been quite as successful with the latter as with the former. They had played on the great stage of the battlefield, and they had proved how well they could do it.

That the wounded soldiers and sailors appreciated the efforts of variety artists was plain by the distinguished visitors who were there that evening representing the Army and Navy. He would like to extend the gratitude of the variety artists to the great military and naval leaders who were with them.

They All Love Jack.

Admiral Sir Frederick Charles Doveton Sturdee, in replying to the toast, said it was always a pleasure to have to reply on behalf of the Navy, because his countrymen and women seemed to like the Navy. He would like to reciprocate by saying something of what the artists had done for the country. In the first place, the music-hall had cheered people up and kept them amused. Then the time came when the sick and wounded came home, and again the artists came to the front and did everything they could to help. On behalf of the Navy, he wished to thank them for that. It had been very much appreciated, and whether in the Services or in the theatre at home, the profession had been a useful asset. On board ship the men had been taught a good deal through the kindness of the music-hall artists, and, in spite of many difficulties, they had given some very good shows. Their Benevolent Fund was a great organisation for the relief of distress, and it had done much to assist disabled men when they came out of the Services. It was a great patriotic work, and he wished to thank them warmly on behalf of the men of the Navy.

Lord Byng's Tribute.

General Lord Byng of Vimy, in replying on behalf of the Army, said he did not know quite how to thank them on behalf of the Army, because they all belonged to it. Both the men to whom he was speaking and also the ladies had really actually served—they had done so much for the Army that they were entitled to consider themselves as belonging to it. For many years he had sat in the audience and the profession had told him what they thought of him. They had told him what he ought to have done. He felt that he was now getting some of his own back, and he was going to tell them what he thought of them. The Army thought a very great deal of them, because the Army knew what the artists had done, what new life they had been able to put into the Army. The Army felt for the variety stage very deeply, and to emphasise that he would tell them that at the front trenches were named after George Robey, Little Tich, and others. Two observation posts he knew had affectionately been called Beatie and Bobs, and has others Bessie and Toots. And they had been extremely heavily "pounded." When men had come out of the line, where their surroundings had been so miserable, and where they had seen the worst things possible to imagine, there was always a variety show to amuse them—something to make them laugh and keep their spirits up. They had always received sympathy and help from the variety stage. His distinguished friend, Mr. George Robey, called himself a Bing Boy. He was not half so much a "Byng" Boy as was he. He was a Byng Boy many years before George Robey was born, and he had either to take him into the Brotherhood or to look upon him as a hated rival. He preferred the former, because he looked upon him as one of the gentlemen of the variety profession, who had done all that a man could do. He tried to help the Services during those four and a-half years, and on behalf of the Army he desired sincerely to thank him.

The Playhouse of the Masses.

Viscount Burnham, in proposing the toast of the Variety Artistes' Benevolent Fund and Institution, said that that excellent Fund, often the old pro.'s last chance, had been in existence for twelve years. It was only the third dinner, and his predecessor in the chair had been that excellent sportsman, Lord Lonsdale. He had not such a prominent reputation in sport which had endeared Lord Lonsdale to the British public, and above all to the music hall artists. He was only a working journalist, and perhaps variety artists were not always as grateful to the newspapers as they ought to be. Everyone knew that the variety stage had played a great and sustaining part in the national life, and it had already reached the dignity of an immense financial institution. The variety hall was the true playhouse of the vast masses of the people. He did not understand that profit-sharing was universal, but the variety hall was what the variety artists made it, and they had heard on all sides what soldiers and sailors had thought of the profession during the war. If Merry England had any claim to be called Merry it was very largely owing to the variety artist. The country had had consolation during the sighs and sorrows of the war, and it had come largely from the variety artists. If the soldiers behind the front and at home were heartened for the great endeavour, credit was due also to the profession for that. What also was to be said of the relief from sad monotony of pain in the hospitals and sick rooms throughout the country, given without thought of self or health by the variety artists from one end of the Empire to the other? There was a public delusion that every variety artist was a millionaire. The impression was that they drove about in Rolls-Royces, which cost no less than £2,000, from hall to hall, where for a turn they got an income equal to that of a Cabinet Minister at least, and some times even twice that of a Lord Chancellor, even such a Lord Chancellor as Lord Birkenhead. That was a delusion. Of course variety artists were sharply divided into two classes, those who made money by tons and those who drew it out by ounces. They were thinking of those who, numbered by thousands, were receiving four or five pounds a week from which they had to meet travelling expenses and to pay for the double home, for they had a house in London with wife and family and the lodgings in the place where they performed. They were barely eking out a livelihood. He had heard of artists at the present time who only received £3 per week. Then, too, the pressure on the benevolent institutions of the profession had been increased by the clamour of war voices. A number of good fellows who had been able to give recreation to their fellows in the canteens and huts had not been able to earn a livelihood on the stage as they had fondly imagined. There was a great gulf fixed between the gifted amateur and the regular hand. They had increased the necessity for such a fund. And except in the case of the phenomena, not always infant phenomena, but sometimes aged, the period of the professional life was bounded by youth, vivacity and agility. Therefore it was necessary that their fund should be as strong as possible, and it must be a satisfaction for them to know that the princely sum of 10s. a week given by the State was supplemented, and that there were 60 small grants being made weekly. But that was not enough. It rested with the variety artists and with the public whom they served—because they were all public servants—to enlarge the sum of £1,700, which they gave a year in grants and loans.

The Old Pro's Paradise.

Eight years ago the Fund has established a home at Brinsworth, which was a comfortable place for men and women to spend their declining years. There were thirty old and infirm artists there, and the home had so been laid out that there was every comfort for men and women, whether married or single. It was to their credit, and to the credit of their management, that the whole cost of the institution was only £32 a week, or less than £1 a head per week. The total expenditure of the Fund was £4,000 a year. They might say: How was it that people in the old days managed to do without that Fund? The explanation was that in the old days every artist had a benefit performance. If they turned back the pages of theatrical history they came across a series of miseries caused by mismanagement. Now there was none. It was by a system of benefits that hard cases had been met, and to a large degree that system had passed away. He appealed to the profession that night, but more to the outside public whom they served to give amusement and recreation. If the public felt that they owed a great deal of the good things of their life to the variety artists, then they should subscribe freely towards the Institution.

£4,000 a Year Necessary.

Mr. George Robey, responding on behalf of the Benevolent Fund, said that they were asked on all sides if they were not big enough to support their own charities. Well, he thought the public owed a little to the profession. If things were on a proper basis they could support themselves by giving so much a week instead of asking for donations. If Mr. James Tate, who was to succeed him in the position of President, would adopt that attitude, he (Mr. Robey) would be the first to subscribe, and he would give liberally. He would like to thank Admiral Sturdee and General Byng for the kind things they had said about the profession. Of course, the profession deserved it (laughter), but not to such a great extent as the speakers had led them to believe. The Fund was worked at the least possible expense, but they had found it necessary to have an income of £4,000 a year. Sir Oswald Stoll, by his last command performance, had raised the sum of £4,000, which had been rightly invested as an endowment fund. Other managers had promised to give a performance, the proceeds of which should be given to the Fund each year. The Institution would, he thought, be a lasting memorial to their old friend Joe Elvin, and they should make it their business to support it. He would like to say in conclusion that His Majesty had given him a decoration. It had been given to him because his initials were the same (laughter), but it was also an encouragement to the music hall profession who had done so much in the war.

Joe Elvin's Perseverance.

Mr. Joe Elvin, in responding on behalf of the Institution, said that Institution had taken five years to get going. But he had had the best of the profession behind him, of whom he would like to mention Harry Tate and the late Eugene Stratton. At first things had gone very badly, and it had been all up-hill work. He had turned the job up two or three times, but eventually interest had been aroused in many good fellows, among them little George French, who, on hearing of the scheme, had handed him over fifty sovereigns. So he had put the harness on again, and although it had been a big struggle, sufficient money had been raised to start the home. Brinsworth was a lovely place, and his only complaint was that many members of the profession did not take the trouble to go and see it. Some of the inmates were 70 and 80 years of age. In their time they had been stars, and had topped the bill at a tenner, and they had not had enough to put by for a rainy day. The prospect now was quite bright, and with so many splendid men interested in the Institution he felt sure that it was in for a prosperous time.

The Proprietors and Managers.

Mr. Albert Voyce proposed the toast of "The Proprietors and Managers." He said that the best proprietors and managers, like the majority of their artists, had ever been prominent in the noble cause of charity. Managers had given the use of their theatres, and variety artists had contributed to an enormous degree to the comfort of the sick, the relief of the poor, the needs of the aged, the entertainment of the wounded, and the maintenance of the widow and orphan. They had rightly been described as belonging to the most generous profession in the world. In fact, they had been generous to a fault, and that fault had ever been an inborn willingness to make a great sacrifice for others rather than for themselves. But they should be just, as well as generous, and charity began at home. By home he meant their own benevolent institution, started by that prince of philanthropists, Joe Elvin. Many large sums had been raised by proprietors, and by means of closer co-operation he felt sure that good as the results achieved in the past had been, far better things would be done in the future.

The Duty of the Profession.

Sir Walter de Frece, in reply, said that during the 35 years in which he had been connected with the profession there had been considerable changes. To talk of artists at the present time receiving £3 per week was not in any way correct. He realised the importance of the Benevolent Fund, because it was devoted to those people in the profession who had not strength or health sufficient to carry on their work. Large sums had been subscribed towards it by syndicates, but they did not want it to be said that syndicates had to keep the fund going. He was of the opinion that the outside public should not be asked to subscribe towards such an institution, but that its support should come from inside the profession. It was their duty to look after the discharged and wounded who were members of the profession, and there was no need to appeal to the public at the present time. Members of the profession were doing well, and they should see to it that the old people who did not have opportunities that they had to-day should not have to look for help upon the outside public.

Mr. Deane Tribune, in proposing the toast of "The Ladies," referred to the war work which had been done by ladies of the music hall artists' profession. In the work of entertaining the wounded, as well as that of keeping people cheerful at home, they had done every bit as well as the men.

Record Contributions.

The list of donations amounted to over £2,845. Among the contributors being:—Rt. Hon. Viscount Burnham, £100; the Variety Theatre Companies controlled by Sir Oswald Stoll, £500; the Variety Theatre Companies controlled by Mr. Chas. Gulliver and Sir Walter de Frece, £500; the Variety Theatre Companies controlled by Moss' Empires, Ltd., £500; Moss' Empires, Ltd., £210; Sir Oswald Stoll, £200; Sir Walter de Frece and Lady de Frece, £100; George Robey, £100; Harry Tate, £100; Joe Elvin, £52 10s.; Variety Artists' Federation, £52 10s.; Grand Order of Water Rats, £52 10s.; W. W. Sampson, £50; Messrs. James, £50; B. Sherek, £26 5s.; Wal Pink, £25; G. Plesner, £25; Buchanan Co., Ltd. (Mr. Bekker), Ludgate-hill, £21; George Graves, £20; "The Stage," £10 10s.; Royal Mail S.S. Co., £10 10s.; Messrs. Willsons (Leicester), £10 10s.; Lord Leverhulme, £10; Mrs. D. Hawkins, £10; Stanley Lupino, £10; Marie Blanche, £6 6s.; Jimmy Tate, £5 5s.; Bruce Green, £5 5s.; C. B. Fountain, £5 5s.; R. J. Clarke, £5 5s.; Mark Mont (per Harry Claff), £5 5s.; H. G. Wiles (Spa Hotel, Bath), £5 5s.; Loo Levy, £5 5s.; Jennie Benson, £5 5s.; Wee Georgie Wood, £5 5s.; Cecil Morley, £5 5s.; Dainty Doris, £5; Florence Morgan; £5; Frank Boor, £3 3s.; Lottie Albert, £2 2s.; A. Alexander, £2 2s.; S. W. Page, £2 2s.; Mrs. Lewis Levy, £2 2s.; Alice Craven, £2 2s.; Dolly Monk (per Harry Claff), £2 2s.; F. J. Turnley, £2 2s.; Helen Brinckman, £2 2s.; Arthur Were, £2 2s.; Messrs. Stafford and Co., £2 2s.; Capsuloid Co., Ltd., £2 2s.; General Lord Byng of Vimy, £2; Admiral Sir Doveton Sturdee, £2; John J. Davy (Hyams), £2; Mr. and Mrs. Stanley Damerell, £1 1s.; Haydn Wood, £1 1s.; Tom Stuart, £1 1s.; Jack Lotto, £1 1s.; Vera Clarke, £1 1s.; C. Denier Warren, £1 1s.; Lewis Waller, £1 1s.; J. Mitchell Langley, £1 1s.; Peter Page, £1 1s.; Mabel Green, £1 1s.; Dolly Harmer, £1 1s.; Charles Coborn, £1 1s.; Mrs. Chas. Coborn, £1 1s.; Anna Russell, £1 1s.; W. D. Parsons, £1 1s.; Thornley Dodge, £1 1s.; Elsye Smythers, 10s. 6d.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

One of the novelties in a Coliseum programme more than usually strong in musical items is "The Belle of the Ball," described as an operette-cycle. The music is by Herbert Oliver, whose cycles on all sorts of subjects are famous from John o' Groat's to Land's End, and who once more shows that his gift for inventing light and graceful melodies—with a personal quality about them that is one of the secrets of their popularity—is as fecund as ever. The words are Edward Teschemacher's, than whom no lyric-writer knows better what is expected of him. There is well-defined character in the songs given to each of the five voices. The "Belle" sings of love and conquests in ecstatic verses, which the composer has set to a brilliant valse measure theme. The "Flapper's" number bubbles over with joyful anticipations, and its music has an infectious dancing lilt quite in keeping. Dignified pomposity is the keynote of the baritone "M.C.'s" ditty; and, naturally, fun is poked at the "Dowager," who, however, may console herself with the reflection that her jolly polka number is one of the cleverest of all. The melody of the lover's song, for the tenor, is very taking, a duet for the Dowager and the M.C. has quite a distinguished light-opera touch about it, and the "Lancers" ensemble, made up of well-varied dance rhythms, forms a brilliant finale. Miss Ethel Dyer and Miss Elsie Redfern, sopranos, as the Belle and the Flapper, Miss Carrie Herwin as the Dowager, Mr. Murray Ashford as the Lover, and Mr. George Baker as the M.C. are the singers, and very successful was their first performance on Monday afternoon, with Mr. Herbert Oliver, who was thrice recalled at the close, to play the pianoforte part. Messrs. J. H. Larway publish the cycle.

The "Accordion Ensemble" give an attractive turn. They are four, dressed as Belgian Jack Tars, and they manage to play seven instruments among them—three with the feet. They get good effects in a "Faust" fantasia, and in "rags" and popular selections. One of the company is Paul Roey, a Belgian tenor with a fine vibrant voice, which he knows how to use. Monday's house would have liked to hear more of him.

Grock is back this week with his violinist partner, and Arthur Prince has returned once more with his "Ship's Mule Party" sketch. Arthur Ferris, comedy entertainer, makes a good success as a first turn in two excellent yokel songs; Fisher and Lea give a smart and skilful exhibition in three up-to-date dances, ending with a daring "whirl" valse; Gaby Revette reproduces, in tableaux vivants, some famous pictures, of which the two Miller examples are the most pleasing, and Tex McLeod does wonderfully clever and fascinating spinning tricks with rope, spinning comical yarns the while. Mr. Mark Hambourg remains in the bill.

LILY LENA

VICTORIA PALACE.

There are many attractive items here this week. The New Macs (McNally and McNally) provide a capital comedy duo with good comic duets and cross-talk of a highly original and droll nature, and their dancing competition, for a wager, is a regular scream. This proved a very popular turn. Rex Romaine and Doris Dainton gave a very charming and spirited scena in their "vaudeville cocktail," Doris being a fine violin player, whilst Rex is a first-rate pianist. His "Ridiculous Questions" is a gem of comedy, and the duet "Hello" on the 'phone is full of quaint conceits and well-thought-out drolleries. Coram and Jerry, in their ventriloquial sketch of the Guardsman and his batman, are very popular. There is always a new wheeze or two to bring the show up to date. "I was cutting barbed wire when you were cutting your teeth" is typical of Jerry's repartee. This item is one great laugh from start to finish, and Jerry's song, "I Don't Want to Leave the Army," with which the show winds up, is a fine spirited effort.

Scott and Whaley, the coloured comedians, in their well-known "Don't You Push Me" diversion, are in fine form, and are prime favourites. A little rag-time on the piano is another successful excursion in the realms of merriment.

The Hartley Wonders in their comedy singing and juggling act give a good exhibition of melodious and mirthful acrobatics.

A marvellous gymnastic display is given by Archie Goodall, the international football player, whose original act, "Walking the Hoop," combines science, skill, and nerve power to a remarkable degree.

Marie Terry is a bright, attractive vocal comedienne. George Bolton, the entertainer, rings the changes in comedy and sentiment with some clever mimicry interspersed, especially good being that of the trumpeter of the town band.

Van Dock, the Italian left-handed comedy cartoonist, is very smart at his work, and gets plenty of fun out of his drawings; but he can do serious studies as well as caricatures.

LILY LENA

HOLBORN EMPIRE.

The excellent all-round bill at the Holborn Empire this week is commenced by the capital juggling act presented by Zellini. The Holborn audience, who always keenly appreciate a good speciality act, were lavish in their applause. Then followed Miss Mollie Butler, the dialec comedienne. Miss Butler is a rapidly-rising artist, and the reason is not far to seek. All her quaint and realistic character studies bear evidence of a keen insight into human nature. They possess, moreover, the great merit of humour, and the neat and natty lady taxi-driver should long be an attractive figure on our halls.

Mr. Tom Edwards, the popular ventriloquist, has a most remarkable doll. It is the nearest approach to the human species which we remember to have seen. The lively interest is betrays when "Doctor" Tom Edwards considers the amputation of its foot is most realistic. Mr. Edwards is assisted in his capital turn by Miss Alice Melville, who sings her own compositions.

Miss Cressie Leonard, the immaculately-clad male impersonator, has a bright number with the significant title "There's a Little Bit of Devil in Every Little Angel," also a catchy song, "Poor Old Father," wherein she deplores the neglect of paterfamilias at the hand of the song-writers. Both songs are good material and deservedly popular.

Mr. Albert Whelan, a great favourite, has a budget of new and entertaining songs and anecdotes. Of these the best are "Down at My Hotel" and "You Can't Understand the Ladies." Everything that Mr. Whelan tackles is done with an artistry that puts him in the forefront of entertainers. In response to insistent demands, Mr. Whelan gave that good old song, "The Preacher and the Bear."

Mr. Jack Birchley is quite appropriately billed as the "versatile chap." He shines successively as singer, dancer, tumbler and contortionist. But it is as a contortionist that Mr. Birchley is particularly interesting. His feats defy all the laws of anatomical construction, and there is applause in plenty for this clever artist. Mr. Tom Stuart caused a great deal of the evening's amusement with what he describes as his impressions of various assassins he has seen on the stage. All very capital burlesques are these, particularly that of the tenor vocalist singing "Songs of Araby." Fulgora, transfigurator, adds further variety and interest to the programme, which is completed by the clever and popular O'Gorman Brothers and Fred Karno's "Mumming Birds" (new version), wherein Mr. Jimmy Russell and Mr Cyril Cooke greatly distinguish themselves.

LILY LENA

GOLDERS GREEN HIPPODROME.

Miss Violet Vanbrugh appears at Golders Green Hippodrome this week in "Great Aunt Elizabeth," by Michael Orme, a one-act play, belonging to the prolific materialised-dream family. The play is slight, but effective enough, and the "doubling" of Betty and Elizabeth, though neither part is strong enough to be worthy of Miss Vanbrugh's gifts, yet give her opportunity for those delightful touches of comedy and sincere feeling with which she knows so well how to deepen the value and interest of a character. Mr. Scott Sunderland plays the manly and determined lover well, both as Betty's Trafford and Elizabeth's William; Miss Margery Bryce has an effective moment as the fear-maddened sister in the dream; and Miss Jeannette Millar and Mr. Eric Ward fill small parts well.

Budd and Clare, Anglo-American burlesque comedians, make a hit with their turn, in which there is a little of everything—back talk, concertina playing, heel-and-toe dancing, and an uproariously funny "female impersonation" to finish with. Carlton and Rosslyn, a smart and clever couple of tuneful duettists and neat dancers, are another big success. A very bright bill includes the "musical mystery," Black and White, a concertina-playing doll that is a marvel of scientific and mechanical skill; Audrey Hyslop, whose character-sketch of a Malaprop slavey, gained her many laughs; Gwyn Thomas, the sweet-voiced Welsh boy soprano; Yank and Jean, whose entertaining turn includes wonderful acrobatic hand-and-head balancing feats; Catherine and Joan, a pair of pretty and graceful and very agile dancers and vocalists; and the Nesloe, in their sensational gymnastic and comedy novelties.

LILY LENA

ROTHERHITHE HIPPODROME.

A prominent place on Mr. Wallie Rice's programme at the Rotherhithe Hippodrome this week is occupied by Miss Beaumont Collins and company in Mr. John C. Brandon's "passage from real life," "The Leaves of Memory," a clever dramatic playlet. Miss Collins herself is excellent as Ruth Challoner, the decoy of a card-sharper, Frank Egerton, well played by Mr. Vincent Lawson, and Mr. David Baird as Ruth's Major lover and Mr. Henry Nelson as the servant both do admirably. Mr. Austin Rudd brings the house down with "Sailors Don't Care" and "The Body's Upstairs," and he is accorded a hearty reception. The famous Michaeloff Trio, including Mlle. Annette, the popular violinist, present one of the best musical acts on the halls. They are a talented trio, and originality is the keynote of their show. The Musical Monarchs do well, and Shirley Whyte, the comedy comet, gives a very funny act. Those two happy songsters, the Brothers Walsh, are well applauded, and Woodward and Page in their speciality act pay a welcome return visit. Rosie Gaston, the popular comedienne, a clever little lady mimic, Tina Paynola, and the old favourite, Tom Costello, complete.

The Empire, Chatham.

This cosy hall, which is so ably managed by Mr. George Piercy, invariably has a fine programme. Last week's attractions included Dollie and Billie, two very clever juveniles, whose songs and dances well merited the hearty applause accorded them. Rich Hayes was another favourite, his novelty juggling act being keenly enjoyed. Connie Browning, the dainty comedienne, was very successful with three well-chosen numbers and pleasing dancing. Mary Mackie, deputising for the Two Rascals, sang two ballads in charming style, and was given a gratifying reception; and Morgan and Burke, the Eccentrics, Capt. Erard, and Frank Elliston and Co. in "Dear old Bean" completed a most attractive bill.

Vasco.

Vasco, the mad musician, had a very busy time last week when he was playing at the Holborn and the Palladium from Tuesday onwards. On Monday Vasco was transferred from the Holborn to the Palladium, and on the Tuesday he was prevailed upon to work both halls, where he came in for a very hearty reception.

Clever little Gladys Hayden, who takes the part of Jill in the successful pantomime, "Jack and Jill," at Glasgow, is also principal dancer in the grand ballet. This is not generally known, as no note of it appears on the programme.

LILY LENA

IN "A VAUDEVILLE COCKTAIL."

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LILY LENA

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week.]

PLAYS.

Aladdin (Arnold).—Feb. 2, Vic., Lye.
Allington Charsley Opera Co.—Feb. 2, Hippo., Stockton; 9, Hippo., Stockton.
Babes in the Wood (Ventom Swift).—Feb. 2, Hip., Llanelly; 9, T.R., Barry.
Babes in the Wood (Ray and Calden).—Feb. 2, Hippo., Keighley.
Baynton (Henry) Shakespeare Co.—Feb. 2, T.R., Windsor; 9, Pal., Westcliff.
Betty.—Feb. 2, Bath; 9, Reading.
Betty at Bay.—Feb. 2, R., Norwich; 9, Royalty, Chester.
Billeted.—Feb. 5, O.H., Buxton; 9, Grand, Luton.
Bird of Paradise.—Feb. 9, T.R., Portsmouth.
Boy, The.—Feb. 2, Perth; 9, Paisley.
Brewster's Millions.—Feb. 2, New, Cardiff; 9, Art., Woolwich.
Bubbly.—Feb. 2, Tivoli, New Brighton; 9, T.R., Halifax.
Cæsar's Wife.—Feb. 2, New Pal., Westcliff; 9, O.H., Northampton.
Camfield and Beaspaire Rep. Co.—Feb. 9, T.H., Montgomery.
Cash on Delivery.—Feb. 2, Croydon.
Charley's Aunt.—Feb. 2, P.H., Woking; 5, New, Oxford.
Chinese Puzzle.—Feb. 2, Lyc., Ipswich; 9, T.R., Guildford.
Chu Chin Chow.—Feb. 2, T.R., Glasgow; 9, H.M., Aberdeen.
Chu Chin Chow (Red).—Feb. 2, Emp., Sunderland; 9, Emp., West Hartlepool.
Cinderella (Buxton).—Feb. 2, Grand, Nottingham; 9, Grand, Nottingham.
Cinderella (Jazon and Montgomery).—Feb. 2, Met., Openshaw; 9, Emp., Aston-under-Lyne.
Cinderella (Allan and Edwardes).—Feb. 2, T.R., Gt. Yarmouth.
Compton Comedy Co.—Feb. 2, O.H., Belfast.
Curse of the Black Pearl.—Feb. 2, Vic., West Stanley; 9, T.R., Middlesbrough.
Custody of the Child.—Feb. 9, Camb., Spennymoor.
Daddalums.—Feb. 2, Pal., Gloucester; 9, O.H., Cheltenham.
Daddies.—Feb. 2, Swansea; 9, O.H., Leicester.
Daddy Long Legs.—Feb. 2, Pav., Kenwich (1), Alh., Pearith (2), T.H., Hawick (3).
Discharged with Honour.—Feb. 2, Pal., Newcastle; 9, Vic., West Stanley.
Disgraced.—Feb. 2, Grand, Evesham; 9, Junction, Manchester.
Dick Whittington (Graham).—Feb. 2, O.H., Scarborough.
Dick Whittington (McElvie).—Feb. 2, Hip., Chesterfield.
Dobell (W. L.) Rep. Co.—Feb. 2, Temperance Hall, Longford (4); 6, T.H., Sligo (5); 12, T.H., Enniskillen (3).
D'Oyly Carte Opera Co.—Feb. 2, T.R. and O.H., Stockport; 9, T.R., Bury.
Eyes of Youth.—Feb. 2, County, Reading; 9, Grand, Croydon.
Fair and Warmer (Macdonald and Young).—Feb. 2, Darlington; 9, Carlisle.
Female Hun.—Feb. 9, T.R., Huddersfield.
Five Nights.—Feb. 9, Pal., Bordesley.
Freedom of the Seas (Brasher).—Feb. 2, O.H., Dunfermline; 9, T.R., Inverness.
Friend o' Mine.—Feb. 2, King's, Oswestry; 9, Rushden (3), Wellington (3).
Full Steam Ahead.—Feb. 2, Grand, Gravesend; 9, Hippo., Sheerness.
General Post.—Feb. 2, Royal County, Bedford; 9, T.R., Norwich.
Girl from Ciro's.—Feb. 2, T.R., Guildford; 9, Grand, Kidderminster.
Going Up (Macdonald and Young).—Feb. 2, Burnley; 9, Birkenhead.
Grumpy.—Feb. 2, T.R., Torquay; 9, Grand, Nelson.
Heart of a Thief.—Feb. 2, Hippo., Bursiem.
Hill-Mitchelson, E., Rep. Co.—Feb. 2, T.R., North Shields; 9, T.R., North Shields.
His Little Widows (Macdonald and Young).—Feb. 2, Bury; 9, Wigan.
House That Jack Built (Levy and Cardwell).—Feb. 2, Selby.
Howitt (E. C.) Rep. Co.—Feb. 2, Emp., Bridgenorth; 9, Camb., Spennymoor.
Ignorance.—Feb. 2, Pal., Weston-super-Mare; 9, Grand, Stockton.
Kiss Call (Butt).—Feb. 2, King's, Glasgow; 9, King's, Glasgow.
La Poupée.—Feb. 2, T.R., Dewsbury; 9, O.H., Coventry.
Lass of Dingley Moor.—Feb. 2, Pav., Torquay; 9, Barnstaple (3), Bridgwater (3).
Law Divine (H. V. Esmond).—Feb. 2, Grand, Wellington; 9, T.R., Brighton.
Lilac Domino (Macdonald and Young).—Feb. 2, Northampton; 9, Swansea.
Little Bit of Fluff.—Feb. 2, Pal., Ammanford; 9, T.R., Merthyr.
Luck of the Navy (North).—Feb. 2, Bolton; 9, Abergavenny (3), Hereford (3).
Luck of the Navy (South).—Feb. 2, Luton; 9, Windsor.
Maid of the Mountains (Macdonald and Young).—Feb. 2, Falkirk; 9, Dumfries and Workington.
Maid of the Mountains (Macdonald and Young, South).—Feb. 2, Ilkeston; 9, Stourbridge.
Milestones (Platt and Eaton).—Feb. 2, New, Oxford; 5, T.R., Leamington; 9, T.R., Peterborough.
Mill Girl's Wedding.—Feb. 2, Pav., Torquay; 9, Barnstaple (3), Bridgwater (3).
Mother Goose (Ventom Smith).—Feb. 2, Grand, Halifax; 9, Hippo., Salford.
My Aunt from New York.—Feb. 2, Pav., Torquay; 9, Barnstaple (3), Bridgwater (3).
Nanguty Wife.—Feb. 2, T.R., York; 9, T.R., Blackburn.
Nurse Benson.—Feb. 9, Memorial T., Stratford-on-Avon.
Oh! Joy (A Co.).—Feb. 2, T.R., Brighton; 9, T.R., Plymouth.
O'Mara Opera Co.—Feb. 2, O.H., Cork.
One Law for Both.—Feb. 2, P.H., Clymore Vale; 9, Vivian Hall, Resolven.
Our Peg (George Edwardes).—Feb. 2, Lyc., Edinburgh; 9, Lyc., Edinburgh.
Our Mr. Hepplewhite.—Feb. 2, Pleasure Gardens, Folkestone.
Peg o' My Heart.—Feb. 9, Grimsby.
Punch and Judy.—Feb. 2, Grand, Plymouth.
Quaker Girl.—Feb. 2, New, Port Talbot; 9, Olym., Tredegar.
Raye and Dare Rep.—Feb. 2, Ass. Rooms, Daventry; 9, T.H., Fenny Stratford.
Redding Opera Co.—Feb. 2, Pav., Ashington; 9, Hippo., Selby.
Right to Live.—Feb. 2, Hippo., Bursiem; 9, R., Macclesfield.
Robinson Crusoe (Burns).—Feb. 2, Emp., W. Hartlepool.
Roses of Picardy.—Feb. 2, King's, Oswestry; 9, Rushden (3), Wellington (3).
Scandal.—Feb. 9, T.R., York.
Scarlet Pimpernel.—Feb. 2, O.H., Leicester; 9, O.H., Harrogate.
Seven Days' Leave.—Feb. 2, T.R., Worcester; 9, Pal., Gloucester.
Sign of the Cross.—Feb. 2, T.R., Canterbury.
Sindbad the Sailor (Keir).—Feb. 2, Court, Warrington.
Soiled (N.).—Feb. 2, T.R., Middlesbrough.
Soiled (S.).—Feb. 2, Prince's, Portsmouth; 9, P., Weymouth.
Soldier Boy (Macdonald and Young).—Feb. 2, Wigan; 9, Darlington.
Southern Maid.—Feb. 2, Grand, Oldham; 9, T.R., Bolton.
Stafford and Woodward Rep. Co.—Feb. 2, Garr., Tidworth; 9, Garr., Ripon.
Temporary Gentleman.—Feb. 2, Grand, Southampton; 9, T.R., Aldershot.
That Little Old Mother of Mine.—Feb. 2, T.R., Smethwick; 9, T.R., Aston.
Three Weeks.—Feb. 2, O.H., Kidderminster; 9, R., Stockport.
Tilly of Bloomsbury.—Feb. 2, Gaiety, Hastings; 9, D.P., Eastbourne.
Toto.—Feb. 2, T.R., Huddersfield; 9, New, Crewe.
Trilby.—Feb. 9, Grand, Wolverhampton.
Uncle Sam (Macdonald and Young).—Feb. 2, O.H., Cheltenham; 9, T.R., Torquay.
Unseen Hand.—Feb. 2, Pal., Sydney; 9, Empire, Porth.
Wagner and Scarden Rep. Co.—Feb. 2, Grand, Evesham; 9, Junc., Manchester.
What Every Woman Wants.—Feb. 9, T.R., W. Bromwich.
What is Home Without a Mother?—Feb. 2, T.R., Middlesbro'.
Who's Hooper? (Butt).—Feb. 2, Lyc., Sheffield; 9, Lyc., Sheffield.
Wife—and the Other Woman.—Feb. 2, Alex., Pontefract.
Woman's Victory.—Feb. 2, Pav., Torquay; 9, Barnstaple (3), Bridgnorth (3).
Woman Who Lied.—Feb. 2, Emp., Mountain Ash; 9, Emp., Mountain Ash.
Yellow Dwarf.—Feb. 2, Hippo., Hulme.
Yellow Ticket.—Feb. 2, Emp., Wakefield; 9, County, Bedford.

REVUES.

Buzz Buzz.—Feb. 2, Richmond; 9, O.H., Southport.
Ching Ching.—Feb. 2, Olym., Merton (Co. Durham); 9, Arcadia, South Moor.
Coming Down.—Feb. 2, Lowestoft.
Good Goods.—Feb. 2, Emp., Perth; 9, Hip., Pontycymmer.
Heads or Tails.—Feb. 2, T.R., Hyde; 9, Pal., Halifax.
High Jinks.—Feb. 2, T.R., Hanley.
Hullo! America.—Feb. 2, Hip., Leeds; 9, King's, Dundee.
Hullo, Baby.—Feb. 2, Pal., Battersea; 9, County, Shrewsbury.
Hustle.—Feb. 2, Emp., Lewisham; 9, Emp., Wood Green.
Joy Bells.—Feb. 2, Emp., Newport.
Kissing Time.—Feb. 2, T.R., Nottingham; 9, Court, Liverpool.
Lads of the Village.—Feb. 2, Pal., Watford; 9, Pal., Walthamstow.
Moonstruck.—Feb. 2, Hippo., Bristol; 9, Pal., Bath.
Mumming Birds.—Feb. 2, Hippo., Woolwich.
Na-Poo.—Feb. 2, Hippo., Margate.
Nights of Gladness.—Feb. 2, Col., Portsmouth; 9, The Euston.
Odds On.—Feb. 2, Emp., Gateshead; 9, Emp., Sunderland.
Oh, Betsy.—Feb. 2, Hip., Queen's Park, Manchester.
On the Wing.—Feb. 2, Hippo., Willesden; 9, Emp., Hackney.
Redheads.—Feb. 2, O.H., Burton-on-Trent; 9, Hip., Nuneaton.
Red Moon.—Feb. 2, Emp., Barnsley; 9, Pal., Grimsby.
Splinters.—Feb. 9, P.G., Folkestone.
Same to You.—Feb. 2, Emp., Newcastle; 9, Pal., Hull.
Sweet Fanny Adams.—Feb. 2, Olym., Bulwell (Notts); 9, Vic., Walthamstow.
Tip-Top.—Feb. 2, T.R., Dublin; 9, Hip., Belfast.
What Next?—Feb. 2, Edmonton; 9, E., Kingston.

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Melba, Dame N.
Meners, Monte
Mills, Miss Edith
Milward, Mr. J.
Missourie, Mr. H.
Montague, Mr. N.
Montefiore, Mr. Eade
Morgan, Mr. T. F.
Mundy, Miss Hilda
Murray, Miss
Nelson, Mr. Phil
Nestor, Mr. N. A.
Newman, Miss Zoe
Nicholson, Mr. C. I.
Northcote, Mr. Sydney
Norton, Mr. Davis
Oakden, Mr. J. H.
O'Brien, Miss Doris
O'Cready, Mr. W.
Olraca, Five
Osman, Miss Gladys
Paganini, Mr. B.
Paule, Miss Jeanne
Peach, Miss M. A.
Pearce, Mr. Walter
Pink, Mr. Wal
Pillans, Miss Helen
Pinnock, Mr. Stanley
Piquo, Mr. H.
Poel, Mr William
Powel, Mr. William
Prim, Miss Pauline
Quartermaine, Mr. Allan
Rae, Miss Doris
Rake, Mr. B.
Ramsay, Mr. J. Nelson
Ramsay, Miss Marie
Rappo, Messrs., & Ella
Ray, Miss Billy
Ray, Miss Gabriel
Raymond, Mr. Ray
Rea, Mr. C. H. E.
Reid, Mr. F. W.
Renaud, Mr. Ives
Rice, Mr. Harry K.
Rich, Mr. Dan
Richards, Mr. Ashley
Rickard, Mr. Frank
Riley, Professor Tom
Ritchie, Miss Kitty
Robertson, Lady Forbes
Robertson, Sir J. Forbes
Robertson, Mr. H. B.
Ross, Mr A. C.
Rose, Mr. Leonard
Rowland, Capt.
Rowles, Mr. H. G.
Royal Talma and Bosco, Messieurs
Saßer, Mr. Jack
Samson, Mr.
Sedgwick, Mr. G. R.
Seymour, Mr. E. D.
Shakko, Monsieur Toro Nu
Sharland, Mr. Reginald
Shaw, Mr. Allen
Shaw, Mr. Harry
Sleath, Mr. Herbert
Slems, Esq.
Smith, Mr W. R.
Smith, Mr. A.
Sonnis, Miss Connie
Sparrow, Mrs ShawW.
Stanley, Mr. J. B.
Stanton, Mr. A. B.
Stephen, Miss Dorothy
Stone, Miss Lottie
Stoodley, Miss Emma
Strong, Mr. Mark
Stuart, Miss Daisy
Suckley, Mr. Cramer
Sugden, Mr. Chas.
Swailes, Miss Dora
Swanston, Mr. Arthur
Tane, Miss Hettie
Taylor, Miss Maidie
Temple, Miss M.
Terrace, Mrs. R.
Tetrazzini, Madame
Teyte, Miss M.
Thomas, Miss Amy Brandon
Thonll, Miss Ivy
Thorndyke, Miss Sybil
Thorne, Mr. E.
Tindell, Miss Ivy
Tooze, Mrs. Frank
Trehearne, Miss Kitty
Tulley, Mr. Richard
Tims, Mr. Roland F.
Ufer, Mr. Richard
Vallariso, Miss Ida
Vanbrugh, Miss Violet
Vere, Miss Grace
Verity, Miss Agnes
Villier, Miss Phyllis
Vincent, Mr. W. G.
Vuire and Colley
Wain, Mr. Eric
Waring, Mr. H. B.
Seymour, Mr. E. D.
West, Mr. Harry B.
Whitcliff Ten Trio
White, Mr. Billy
Whyte, Mr. A.
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
William, Mr. H. G.
Williams, Mr Grafton
Williams, Mr. B. A. P.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Wingfield, Mr. Conway
Wingrove, Mrs. I.
Worth, Miss Mammie
Zasma, Mr. Harry

BIRTHDAYS OF THE WEEK.

Happy Returns to

Hilda Trevelyan—Wednesday, Feb. 4.
Zena Dare—Wednesday, Feb. 4.
Lucilie Benstead—Thursday, Feb. 5.
James Carew—Thursday, Feb. 5.
Maxine Elliott—Thursday, Feb. 5.
Frank Van Hoven—Thursday, Feb. 5.
Vernon Watson—Thursday, Feb. 5.
Essex Dane—Friday, Feb. 6.
Eade Montefiore—Friday, Feb. 6.
Harry Bristow—Friday, Feb. 6.
Jessie Lonnen—Friday, Feb. 6.
Clarice Mayne—Friday, Feb. 6.
J. W. Rowley—Saturday, Feb. 7.
Alfred Bishop—Saturday, Feb. 7.
Joe Boganny—Saturday, Feb. 7.
Millie Hylton—Sunday, Feb. 8.
Mrs. Patrick Campbell—Monday, Feb. 9.
Miss Fortescue—Monday, Feb. 9.
Eva Moore—Monday, Feb. 9.
Anthony Hope—Monday, Feb. 9.
Constance Hyem—Monday, Feb. 9.
Ivan Berlyn—Tuesday, Feb. 10.
Sybil Carlisle—Tuesday, Feb. 10.
Norman McKinnel—Tuesday, Feb. 10.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

WHITBREAD'S
BOTTLED BEERS
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because they are
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and are not
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Telephones—
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"Beerseller, London."

"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

LIKE BRITAIN'S NAVY—"Never wiped out!"
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Used in the Royal Households.
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For use with or without Heat (whichever kind is preferred).
Of Stationers, Chemists, and Stores, 6d. and 1s.

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Half a Century Reputation.
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Do you find difficulty — in being heard? —
Get THE ALPHA AND OMEGA, by the late J. Horspool (re-discoverer of the old bel canto) 10/6, and HOLD YOUR AUDIENCE. From all Booksellers or from E. WILLIS & Co., 9, Lonsdale Chambers, Chancery Lane, W.C.2.

Before you go out in the morning. As a rule your cold will have vanished by evening.
"Vapex" actually gains strength on exposure to the air. No unpleasant eucalyptus odour. A splendid germicide—you could not have a better protection from Cold and 'Flu germs, etc. Try it.
Be sure you get the bottle with the Yellow Triangle.
2/- or all Chemists.
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'Phone—Gerrard 809

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Mr. J. Mendham.

The inestimable value of Dr. Cassell's Tablets to sufferers from indigestion and sleeplessness is well seen in the following personal story, the teller of which is Mr. John Mendham, of 21, Princess Road, Old Fletton, Peterborough.

To an interviewer, Mr. Mendham said: "I had suffered for years from indigestion, sleeplessness and bad nervous attacks, and never could find anything to do me real good. The attacks were extremely severe. I could do nothing while they lasted, and as they came on at frequent intervals I was constantly losing work. Doctors' medicine never did me much good, and to add to my suffering I was greatly troubled with sleeplessness. There seemed no rest for me at all. Often I was so ill in the night that my wife had to get up and attend to me. I had violent shivering or trembling turns, like ague, and there was a dizzy sensation, too, that I could not shake off. At all times I suffered from severe pain after food, with wind, and headaches were frequent and severe. I was always more or less ill; but when the acute attacks were on I had to go to bed. I was quite unfit for anything.

"All sorts of things were tried, and I had endless doctors' medicine; but it was only when I commenced taking Dr. Cassell's Tablets that I found any benefit. It was quite astonishing how they relieved me. I got sleep at night, food ceased to disagree with me, and rapidly I picked up strength. Now I am in better health than I have known for years."

The above cure took place in 1914. Writing recently, Mr. Mendham says:—"I am enjoying perfect health, and have had no recurrence of my illness. The cure is most remarkable."

Dr. Cassell's Tablets
The Universal Home Remedy for:—
Nervous Breakdown, Kidney Trouble, Nerve Paralysis, Indigestion, Neuritis, Wasting Diseases, Neurasthenia, Palpitation, Sleeplessness, Vital Exhaustion, Anæmia, Nervous Debility
Specially valuable for Nursing Mothers and during the Critical Periods of Life.
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Manager Theatrical Dept.
'Phone: 9580 GERRARD.

NOTES FROM A THEATRE-GOER'S DIARY.
I was recently invited to a Matinée of AFGAR on Tuesday; an appointment kept me late—having no morning paper by me, I had no means to remind myself of the Theatre. As I crossed the road to buy an evening paper, up comes a motor-bus and on the sides the Play was advertised with its theatre name. "Truly," I reflected, "what a wonderful place is London!"
The Bus-side is the Theatre guide.
For rates apply
THE ADVERTISING DEPARTMENT,
ELECTRIC RAILWAY HOUSE,
BROADWAY, WESTMINSTER, S.W.1.
GENERAL
Reg. 143.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

CINEMA SCHOOLS' CREDENTIALS.

ARE THEY QUALIFIED TO INSTRUCT?

A sign of the remarkably rapid development of all things cinematographic during the past year or two is the number of schools for instruction in film acting and scenario writing that have sprung up. Many of these are dubious establishments, as an examination of their prospectuses—artfully worded though they are—will prove. They promise fortune, position, and fame to aspirants who undergo their curriculum, and, apparently, succeed in inducing numbers of people, otherwise intelligent, to believe in them. To any of our readers who may be thinking of applying to these schools—whether the instruction be personal or by correspondence—we would counsel them to ignore promises and consider only credentials. If you apply to the Polytechnic, or to any other well-known and reputable teaching institution, you are supplied first with the name of the instructor in the particular subject you desire knowledge upon, and also credentials, in the form of the various degrees or diplomas he may have gained.

THE CAPACITY TO TEACH.

Equivalent recommendation should be required of these film acting and picture playwriting schools by every candidate for instruction who applies to them. In a cinema acting school the would-be student should doubt the capabilities of any teacher who cannot show that he has had a long and fairly successful experience in the art he professes to teach—either as producer or actor—with the best firms. The cinematograph is now nearly thirty years old, so presumably there are experienced film producers and actors! If the "professor" has had practical and honourable experience of this kind he will readily mention the names of the firms he has been connected with, and also the names of the more prominent firms in which he has either produced or acted a prominent part. It is not enough that he may have been connected with various reputable film companies as a manager, camera man, clerk, or in some other non-acting or non-producing capacity. So, too, with the scenario schools. If the instructor can furnish a long list of firms to whom he has sold scripts, the names of his most successful plays, and quotations from leading newspapers connecting his name as author with the success made by those plays, then it is reasonable to assume that he thoroughly knows his job, and is an efficient instructor. If only our daily contemporaries, who blindly insert advertisements sent in by each and every film acting and picture playwriting school, would make the acceptance of these advertisements conditional upon credentials such as we have enumerated, it is safe to say that the majority of these establishments would have to cease business in a very short time.

A BIG DEAL.

PEARSON & SOPWITH, LTD.

Some interesting news comes to hand this week with regard to a big deal which has just been completed, and which takes effect as from Feb. 1. The engineering department of Ruffells Imperial Bioscope Syndicate, Ltd., has been sold, including stock, patents, designs, &c., to Messrs. Pearson and Sopwith, Ltd., and in future this company will carry on the business, executing all outstanding orders. Messrs. Pearson and Sopwith, Ltd., have also purchased the lease of 8 and 9, Long Acre, and the business, although changing hands, will be housed in the same premises it has occupied for the past five or six years.

Mr. G. W. Pearson the managing-director of the company, has been known to the cinematograph trade for many years now. He first came into the industry in 1911, as a special cinematograph representative of the A.E.G. Electric Co., Ltd., and a short while after he became the general manager of Tyler's Apparatus Co., Ltd. On his return to civil life, in 1918, he was appointed manager of the engineering department of Messrs. Ruffells, which position he held until the present change.

The new company has an ambitious programme. In cinematograph projectors there is, of course, the famous Ruffells' All-British Projector. A big feature will be made in disposing of these projectors on hire purchase terms. The company will still handle the sole agency in this country for the famous Baird Projector, and we hear that these are now coming through much more rapidly.

They are also the agents for Macfarlane Motor Generators, several of which have recently been installed by Ruffells with complete satisfaction. From the point of view of switchboards, a great speciality has always been made by Mr. Pearson in this direction, and, incorporating the operator's switchboard with Ruffells' Dissolving Switch, a fine piece of apparatus is the result. A complete operating panel, including two resistances, double pole switches, dissolving switch, &c., is supplied as one-piece unit, complete with the necessary angle irons for fixing, all connections being made by means of copper strips at the back of the board.

A new department—theatre seating—was recently started by Messrs. Ruffells', which will be carried on by the new company under the personal management of Mr. Ault. Carpets, curtains, linoleums, orchestral rails, stair rods, in fact, anything in connection with the furnishing of a theatre can be obtained from this department.

In the accessory line, it is the new company's intention, if it is possible, to increase the already large amount of business in this direction, which Ruffells' have always done, and to make their prices and terms so tempting that almost every exhibitor will become a customer.

Mr. Pearson has been fortunate in being able to arrange to take over the entire staff of the engineering department. Mr. Savile Easton will continue to act as his immediate right-hand man, and is appointed assistant manager.

The board of the new company includes Mr. H. H. Sopwith, whose name is incorporated in the title of the company. This gentleman is a member of the old North-country family of that name, and incidentally is related to the Sopwith of aviation fame, but is probably better known through his associations with the well-known firm of Sopwith and Co., of Newcastle-on-Tyne, decorators, furnishers, and timber merchants and sawmill owners, which business was carried on by his family for generations. For many years he was engaged with Messrs. Waring and Gillow in their contract office, controlling and handling schemes of decoration and furnishing for theatres, hotels, and private houses throughout the country and abroad. Mr. Sopwith will be an active partner in the business, and his valuable help will at all times be at the command of those exhibitors desiring special information with regard to decorating and furnishing, in addition to the help which Mr. Ault can give.

Mr. Pearson also tells us that his brother Jack, well known in pre-war days in Messrs. Walturdaw's, in London, and as their branch manager in Cardiff, is on his way home from Mesopotamia. Upon his arrival he will be appointed to a high position in the new company.

For a new firm, Messrs. Pearson and Sopwith, Ltd., are fortunate in being able to take over such fine premises and such a fine business as this of Ruffells', and for a new firm they are starting well up the ladder of success.

ROUND ABOUT FILMLAND.

New Screen Innovation—Film Actors' Aid for the Disabled—Granger's "Marvels" Settle an Argument.

"The Right to Lie."

Dolores Cassinelli, who has made a very favourable impression by reason of her beauty and fine delineation of the heroine in "The Virtuous Model," will be seen at a trade show on February 18 of "The Right to Lie," at the London Pavilion. This is, we hear, a strong dramatic piece, and shows this clever actress at her best. Frank Mills, one of the most popular leading men of the stage and screen, is seen in support of Miss Cassinelli. Mr. Mills spent many years in England in support of such well-known English stars as Sir Herbert Tree, Mrs. Patrick Campbell, and Sir Johnston Forbes-Robertson. In the United States he was leading man for Olga Nethersole, Elsie Ferguson, Mary Mannering, and many others.

"Movie Chats."

"Movie Chats" is the name of an entirely new type of picture for the screen, which will shortly be seen at many of the important cinemas. Produced by Mr. Charles Urban, "Movie Chats" are short reels of interesting incidents and scenes taken during the world tour of Mr. Urban. Sports, wonders of the world, scientific discoveries, animal and bird life, scenes on land and sea are presented and described in an attractive manner. Each number runs about 15 minutes, and includes a dozen or more different subjects. Variety is the predominant characteristic of this new screen innovation.

B. & C. Company in Monte Carlo.

From Monte Carlo comes the news that the B. & C. Company, who have been causing a great stir by their filming of the exterior scenes of "The Black Spider," by Carlton Dawe, are giving a farewell soirée, the proceeds of which will be given to an institution for the care of crippled and maimed men. With such talent as Lydia Kyasht, Hayden Coffin, Sam Livesey and the other stars in the cast, the fund should benefit very considerably.

Has a Kangaroo a Claw?

Fathers who wish to answer their sons' eternal queries correctly should see Granger's "Marvels of the Universe." These interesting films have already settled many a doubtful point. Some flimmen the other day, who had travelled the world, were having a heated argument as to whether a kangaroo had a hoof or a claw. A visit to Granger's Theatre, where a "Marvel" relating to kangaroos was shown, soon settled the point in dispute.

Church Army Film.

Sir Kingsley Wood will preside at the exhibition of the Church Army War Work film, which is to be shown in the Royal Artillery Theatre, Woolwich, on Friday, Feb. 6, and Sir Peter Griggs, M.P., at the exhibition of the same picture at the Hippodrome, Ilford, on Thursday, Feb. 12.

"Twelve-Ten" in America.

"Twelve-Ten" is going strong in America, and has, we hear, been booked to every theatre on Broadway, New York, from the Capitol as far north as 110th Street. It is a great triumph for the B. & C. Film Company, Herbert Brenon and Marie Doro.

Tiger versus Elephant.

A terrific encounter between a savage tiger and a mad elephant is one of the many exciting episodes in the big jungle film serial, "The Lost City," some further instalments of which have just reached this country. Nothing more thrilling can well be imagined than the spectacle of the snarling man-eater springing at one bound on to the back of the unhappy elephant, from whence the infuriated creature vainly seeks to dislodge him. Colonel Selig's wonderful pictures of wild animal life are famous throughout the world, but never before has he packed so much interest and excitement into one film.

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IN SIX PARTS.

Make a Special Note of the Date.

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Featuring

JAMES K. HACKETT

AND

EFFIE SHANNON

A STORY WHICH WILL NOT FAIL TO GAIN THE INTEREST OF THE WHOLE OF YOUR AUDIENCE.

TRADE SHOW,

WEST END CINEMA, Thursday, Feb. 12, at 11.15.

ANIMA FILM COMPANY, 8, New Compton Street,

LONDON, W.C. 2.

CONTROLLING THE LONDON, SOUTH AND EAST COAST RIGHTS.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"WITNESS FOR THE DEFENCE."

SCREEN VERSION OF A. E. W. MASON'S SUCCESSFUL PLAY.

Production ..... Paramount Artcraft
Star ..... Elsie Ferguson
Length ..... 5,300ft.
Release ..... Aug. 9
Distributors ..... Famous-Lasky

The audience at the trade show of "The Witness for the Defence," recently held at the Shaftesbury Pavilion, gave this interesting production a cordial reception. Those familiar with the play will recollect that the plot deals with the mutual love of Stella Derrick and Dick Hazlewood. The tyranny of their parents separates them and drives Stella into a loveless marriage with a drunken brute, for whose murder she is tried and acquitted, mainly through the evidence of Thresk, who, loving Stella, becomes witness for the defence. The engrossing story ends in a dramatic but happy fashion for Stella and Dick. Miss Elsie Ferguson makes a dignified and pathetic study as Stella. Most of the story takes place in India, and some beautiful and magnificent scenery is screened.

* * *

"TOLD IN THE HILLS."

STORY OF A SON'S SACRIFICE TO KEEP PROMISE MADE TO HIS DYING MOTHER.

Production ..... Paramount Artcraft
Stars..Robert Warwick and Ann Little
Length ..... 5,600ft. (approx.)
Release ..... Aug. 26
Distributors ..... Famous-Lasky

The second picture shown had India for its environment, and some beautiful scenes, including plains, mountains, and numerous varieties of the tropical forests, are utilised as a background to the story, which deals with the self-exile of the hero from civilisation. John Stewart and his brother had promised their dying mother to look after her ward. The brother deceives the girl, and, in order to save her good name, John marries her, becoming husband in name only, and takes up life as a guide. Whilst acting in this capacity he meets and falls in love with a sweet girl, and, after many dramatic and tragic adventures, a happy ending is arrived at. The acting of Robert Warwick and Ann Little, as the hero and heroine, leaves nothing to be desired. Lighting and photography are well up to the well-known standard of this company.

* * *

"THE ARLINGTON MYSTERY."

WIFE SAVES HUSBAND FROM THE LAW.

Star ..... Gloria Hope
Length ..... Five Reels
Distributors ..... F.B.O.

With murder as its motive, the plot of "The Arlington Mystery" centres round the doings of Dick Arlington, a cheerful young clubman who is held responsible for the killing of his crabbed old uncle. Feeling his case hopeless, Dick makes a bolt for the country, where he meets and loves Margaret Hammersley, a farmer's daughter. Forced to again move his quarters in order to evade the police, Dick persuades Margaret to marry him, and it is partly owing to the latter's cleverness that the real culprit is captured.

* * *

"HEARTSEASE."

STRUGGLING COMPOSER ROBBED OF HIS WORK.

Production ..... Goldwyn
Star ..... Tom Moore
Length ..... Five Reels
Distributors ..... Stoll Film Co.

In "Heartsease" Tom Moore, with his strong personality, compels sympathy for an unfortunate character who, after many rebuffs, wins his portion of the world's store of happiness. Very much in love with a wealthy girl, a struggling composer dedicates the Heartsease song out of his nearly completed opera to the lady of his dreams. Before the composition can be given its chance, it is stolen by an unscrupulous society man, who renders the owner unconscious when he attempts to regain his property. His memory gone, the victim is taken into the country, while in his absence his opera wins success under the direction of another. With recognition of the Heartsease song comes the return of memory, and when the thief has received a just punishment the right man enters into his kingdom of love and fame.

* * *

"THE STORY OF THE ROSARY."

CHARMING FILM ADAPTATION OF POPULAR DRAMA.

Production .....British Empire Films
Star .....Malvina Longfellow
Length .....Five Parts

A delightful screen version of the popular drama, "The Rosary," was shown at the West End Cinema on Thursday, a packed house, consisting largely of members of the acting profession, giving it a hearty welcome. The film follows closely the story as unfolded in the play, which is too well known to need repetition, the deeply religious atmosphere of the convent scenes being finely expressed. This is particularly the case when the heroine, renouncing the world in her grief at the supposed death of her loved one, is, at the eleventh hour, when on the point of taking her vows as a nun, made aware, through the return of the rosary she had given her husband, that he is alive. The acting of Miss Malvina Longfellow in the principal part was excellent and she is well supported, the production, as a whole, being very commendable.

[See our Film Markings.]

* * *

"GARRYOWEN."

A DELIGHTFUL IRISH STORY.

Production ..... Welsh Pearson
Star ..... All-star Cast
Length ..... Five Reels
Distributors ..... Jury's

"Garryowen," an Irish story of fresh humour, brings to the screen the breath of optimism, and with its spirit of kindliness and trust will make a universal appeal. The acting of the entire cast is to be highly commended, the Derby scenes are most realistic, and the thrill of the big race admirably transferred to the screen. The story deals with the ups and downs in the life of an impoverished, sunny-natured Irish gentleman, and with a famous racehorse which is in danger of falling into the bailiff's hands. Garryowen's master ensures his inclusion in the race, and a happy conclusion is reached by the horse coming first past the post and bringing salvation and love to the respective characters in the story.

[See our Film Markings.]

Certainly NOT!

Ashley Prosperity Pictures

cannot be beaten!!!

Ashley Exclusives:—5, ST. NEWPORT ST., LONDON, W.C.2.

"THE ERA" FILM SECTION

"DAMAGED GOODS."

THE PROPAGANDA FILM QUESTION.

Mrs. S. C. Mott, in a letter addressed to the Editor of "The Era," puts the facts of the case in reference to the screening of the film, "Damaged Goods," respecting which, she complains, many false and misleading statements are being circulated. She writes:—

"Mr. T. P. O'Connor, M.P., privately viewed the film before it was purchased by the W. and F. Film Service, and expressed the opinion to Mr. James Bernard Fagan, and also a representative of Messrs. Samuelson (the producers), that although he thought the film a splendid production and a wonderful moral lesson, which the public ought to see, he was governed by the wish of the C.E.A. that they did not want him to grant ordinary Amusement Censor Certificates for any film whose only object was to teach a moral lesson. He considered that a special branch should be added to the British Board of Film Censors to deal with all propaganda and educational films. He also privately expressed the wish that the film, 'Damaged Goods,' would meet with every success, which it undoubtedly deserved."

Mrs. Mott encloses a statement which was handed to her publicly by Sir Robert Peacock, chief constable, at a representative gathering held at the Manchester Town Hall. In the statement Sir Robert says: "In the opinion of the Watch Committee and the Chief Constable the effect of a film of this kind, when shown publicly to the vast audiences, young and old, to which the kinema appeals, can be no other than wholly good." He further declared that "a very powerful moral lesson" was conveyed by the story.

It will be remembered that for a long time the play by Brieux, "Damaged Goods," on which the film story is founded, lay under the Censor's ban, but this was removed, and the play has been continuously running for some years.

This fact was pointed out by Mrs. Mott in the course of an interview with an "Era" representative, the inconsistency shown in permitting the play and raising objection to the film founded on it being at once obvious.

Mrs. Mott has no intention of including the picture in the ordinary cinema programme. She mentioned that Brieux himself still had a personal interest in the film, and had refused to sell to her or anyone else the world's rights unless he retained certain powers. Thus the author can, if he disapproves of the method of presenting the film to the public, assert his authority and have the matter put right.

Mrs. Mott called attention to the speech delivered by the Rev. Father Bernard Vaughan after seeing the "Damaged Goods" film. He said: "I want to see this wonderful film shown everywhere, because it is destructive of vice; and I want encouragement to be given by its means to people to live clean, strong, and straight lives." There were also the highly favourable opinions regarding the film expressed by Mr. Charles Higham, M.P., Mr. James Seddon, M.P., and other well-known public men.

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Violet Hopson in the Potteries.

Miss Violet Hopson was extended a very cordial welcome on her recent visit to the Potteries. Accompanied by Mr. Walter West and other members of the Broadwest Film Company, the popular British star on arrival at Longton was greeted by a crowd of several hundreds, and it was some time before Miss Hopson's car was permitted to proceed to the town hall, where she made a presentation of the Military Medal to Pte. Bullock, of the 5th North Staffordshire Regt. A luncheon was later held at the Crown and Anchor Hotel, at which numerous members of the film trade were present.

On the following morning Mrs. T. C. Wild, her hostess, escorted Miss Hopson over the vast pottery factories belonging to Messrs. T. C. Wild and Son. During the tour of inspection the Broadwest heroine was persuaded to "cast" a china cup, which will be added to Mr. T. C. Wild's already vast collection.

Incorporating the Engineering Department of RUFFELL'S IMPERIAL BIOSCOPE SYNDICATE, Ltd.

Phone GERRARD 4085. Telegrams

CINEMATOGRAPH ENGINEERS.

B AND S

Pearson & Sopwith LIMITED.

6/9 LONG ACRE, LONDON, W.C. 1.

January 28th. 1920.

Dear Sir(s).

I have very great pleasure in announcing to you that we have purchased the Stock, Patents, Trade Marks and Designs of the Engineering Department of Ruffell's Imperial Bioscope Syndicate Limited together with all outstanding contracts.

The writer has been known to you as the General Manager of that Department for the past 15 months and also for the eight years that he has been engaged in this industry.

I take this opportunity of thanking you for all the courtesies shown me during that period and sincerely trust, now that I am in a position to act on my own behalf, I shall merit a continuance of your favours. I need hardly assure you that every effort will be made by me to give you full and complete satisfaction.

May I request the personal favour of an acknowledgment of this note, and thanking you in anticipation,

I remain,
Yours truly,
For and on behalf of,
PEARSON & SOPWITH, LIMITED.
A.M.I.E.E.
Managing Director.

FORTHCOMING TRADE SHOWS.

LONDON.
Finger of Justice (Ward), Shaftesbury Pav., 11.30, Feb. 4.
Movie Chats (Butcher), West End, 11.30, Feb. 4.
The Web of Chance (Fox), New Gallery, 11, Feb. 4.
The Beloved Cheater (Jury), Own Theatre, 10 and 3, Feb. 5.
The Auction Mart (Phillips), Shaftesbury, 11.30, Feb. 5.
The House of Fatal Love (Nordisk), West End, 11, Feb. 5.
The Beloved Cheater (Jury), Own Theatre, 10 and 3, Feb. 6.
Deuce Duncan, His Uncle Dudley, His Parlour Zoo (West. Imp.), Own Theatre, 2.30, Feb. 5; 11 and 2.30, Feb. 6.
Her Benny (Granger's), West End, 11, Feb. 11.

BIRMINGHAM.
North's Unwritten Law (Perfect Pictures), Futurist, 11, Feb. 4.
Rough Riding Romance (Fox), New-street P.H., 11, Feb. 4.
Only Her Husband (L.I.F.T.), Scala, 11, Feb. 5.
The Tong Man (Jury), Own Theatre, 2.30, Feb. 5.
Market of Souls, A Splendid Romance (F.-Lasky), Scala, 11, Feb. 6.
The Elusive Pimpernel (Stoll), Futurist, 11, Feb. 6.
Deuce Duncan, His Uncle Dudley, His Parlour Zoo (West. Imp.), Own Theatre, 7, Feb. 8.
The Duchess of Seven Dials (Jury), Own Theatre, 2.30, Feb. 10.

BRISTOL.
Impossible Catherine (Pathé), Palace, 11.30, Feb. 4.
Evangeline (Fox), Clare-street P.H., 11, Feb. 4.
The Right Element (Granger), Livermore's Pal., 11.30, Feb. 4.

GLASGOW.
The Duchess of Seven Dials (Jury), Own Theatre, 2.30, Feb. 4.
Teeth of the Tiger, Billeted (F.-Lasky), Cinema House, 11, Feb. 4.
His Friend's Wife (L.I.F.T.), Salon, 11, Feb. 4.
The Devil's Kingdom (Beadon), Cinema House, 11, Feb. 5.
Story of the Rosary (B.E.F.), Picture House, 11, Feb. 6.
The Blue Bandanna (Jury), Own Theatre, 2.30, Feb. 6.
Cactus Grandall, Half-Breed (West. Imp.), 182, Trongate, 11 and 2.30, Feb. 6.
The Splendid Folly (Walturdaw), Own Theatre, 11 and 2.30, Feb. 6.

LIVERPOOL.
Keith of the Border, Manhattan Madness (West. Imp.), City P.H., 11, Feb. 4.
Little Brother of the Rich (Phillips), Cinema Ex., 11, Feb. 4.
Arlington Mystery (F.B.O.), Palais de Luxe, 11, Feb. 4.
The Fall of a Saint (Gaumont), Scala, 11, Feb. 4.
Fall of a Saint (Gaumont), Own Theatre, 2.30, Feb. 4.
The Cigarette (Granger), Cinema Ex., 11, Feb. 4.
Are Passions Inherited? (M.P. Sales), Cinema Ex., 11.15, Feb. 6.
Over the Garden Wall, Between the Acts (Vitagraph), Scala, 11, Feb. 6.
The Love Cheat (Pathé), Own Theatre, 11 and 2.30, Feb. 10.

MANCHESTER.
The Tong Man (Jury), Cinema Ex., 2.30, Feb. 4.
City of Purple Dreams, Will o' the Wisp Comedies (Gaumont), Own Theatre, 11 and 2.30, Feb. 4.
Should a Husband Forgive? (Fox), Oxford-street P.H., 11, Feb. 4.
Keith of the Border, Manhattan Madness (West. Imp.), Own Theatre, 2.30, Feb. 5.
Arlington Mystery (F.B.O.), Deansgate P.H., 11, Feb. 5.
The Pursuit of Pamela (Jury), Cinema Ex., 2.30, Feb. 6.
Keith of the Border, Manhattan Madness (West. Imp.), Own Theatre, 11 and 2.30, Feb. 6.
Street of Seven Stars (Fuller), Deansgate P.H., 11, Feb. 6.
Heartsease (Stoll), Oxford-street P.H., 11, Feb. 6.
Heartsease (Stoll), Own Theatre, 3, Feb. 6.
Ghost Flower, American Aristocracy (West. Imp.), Deansgate P.H., 11 and 2.30, Feb. 10.

NEWCASTLE.
A Temporary Vagabond (Butcher), Queen's Hall, 11.15, Feb. 4.
Cactus Crandall, Half-Breed (West. Imp.), Own Theatre, 11, Feb. 4.
The Last of the Duanes (Fox), Stoll P.T., 11.15, Feb. 4.
Upstairs (Stoll), Stoll P.P., 11, Feb. 5.
The Cigarette (Granger), Queen's Hall, 11.15, Feb. 5.
The Wolf, Tobin's Palm (Vitagraph), Queen's Hall, 11, Feb. 6.
Teeth of the Tiger, Billeted (F.-Lasky), Granger P.T., 11, Feb. 6.
Impossible Catherine (Pathé), Own Theatre, 11.15 and 2.15, Feb. 10.
The Pursuit of Pamela (Jury), Own Theatre, 2.30, Feb. 10.

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Feb. 2 ..	Pathé Pictorial	Pathé	Interest	—	9	—
Feb. 2 ..	Pathé Gazette	Pathé	Interest	—	8½	—
Sept. 2 ..	The Market of Souls ..	Paramount	Drama	5000	8½	B
Sept. 6 ..	A Splendid Romance ..	Artcraft	Drama	4000	8½	B
Oct. 25 ..	Should a Husband Forgive ..	Fox	Melodr'ma	6000	8½	B
Nov. 22 ..	Over the Garden Wall ..	Vitagraph	Comedy-Drama	5000	8½	—
Dec. 18 .. 1921	Lost Money	Fox	Drama	5000	8½	B
Jan. 2 ..	Winner Takes All	Neville Bruce	Drama	5000	8½	D
Jan. 17 ..	Outcasts of Poker Flat ..	Neville Bruce	Drama	5000	8½	D
Not known	The Schoolhouse Scandal ..	Fox-Sunshine	Comedy	2000	9½	B
Not known	His Brother's Destiny ..	Walker's Pictures	Drama	—	9	C B
Not known	The Fall of a Saint	Gaumont-British	Drama	6000	8½	B
Not known	Into Temptation	Artistic-American	Drama	—	8½	B
Not known	The Cigarette	Granger-Film D'Art	Comedy-Drama	5000	9	A B
Not known	Desire	B.C.	Fantastic Dream Drama	5000	8½	B
Not known	The Pursuit of Pamela ..	Jury's-London	Comedy-Drama	5000	8	B
Not known	The Love Cheat	Pathé	Comedy-Drama	5000	9	B D
Not known	The Rosary	British Exhibitors Master	Melodr'ma	—	9	B D
Not known	Between the Acts — ..	Vitagraph-Seamon	Comedy	2000	8½	B D
Not known	Is Your Girl False?	Jury's	Comedy	1000	8½	B
Not known	Interest	Jury's	Drama	—	9	D
Not known	Garryowen —	Jury's-Welsh Pearson	Comedy-Drama	6000	10	D
Not known	A Son of David	Walturdaw-B. West	Drama	5000	8½	B
Not known	Things Men Do	L.I.F.T.	Drama	5000	8½	B

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Don't want to make Billy Cross, so have sent him address for this week! Cheerio sam!
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"Learning to become Card manipulators at our Provincial home of Monsieur and Madame Pendre, Birmingham, and later some 'poses' for Statuary in their famous act. What have we done to deserve this?"
"Come out, the boy who threw that fat!"

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PLAYING LEAD IN "HULLO, AMERICA."
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No Vacancies.

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Back Barnsley for the English Cup NEXT year. BUICK!
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Have found a Wooden ha'penny. Sandy, and wouldn't sell it for Millions!

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All Coms. to sole Agents, F. & H. Reeves & Lamport, 18, Charing Cross Road, W.C.2.

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H.M. The Shah of Persia laughed at us until tears came to his eyes at the H., Manchester
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Next, EMPIRE, NOTTINGHAM
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All Coms., LEW LAKE.

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LEW, CHARLIE, LORNA & TOOT'S
EVERY SUCCESS WITH
"PRETTY PEGGY."

And I hope that Lew will send me a couple of seats, but if I'm not mistaken, I bet that I'll have to stand on the side of the stage, as there will not be much room elsewhere
"PIMPLE" wants to thank FRANK VAN HOVEN for a most enjoyable week, and hopes his life will be as clean as his looking-glass at Stratford.

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Genuine Cowboys from the Cattle Plains, U.S.A.

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World's Champions in Roping and Riding, featuring the Galloping Broncho, and daring rider on a Revolving Track.

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"Where do Flies go in the Winter Time?"
IN TOWN

WILL
VAN ALLEN

15 minutes' Talk and a Banjo.
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This Week, EMPIRE, FINSBURY PARK Next, LONDON COLISEUM
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WARDINI

ON TOUR

The ANARTOS

ARTHUR & LAWRENCE
"Oh! Lawrence"
"Tomorrow will be Friday"
By Fred Patterson
This Week, HIPPO., MANCHESTER. Next, PALACE, WALTHAMSTOW
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DONALD and CARSON

"THE STABLE BOY." "Doing Very Well, Thank You."
ON TOUR
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HINSLE

THE NOVELTY COMEDY ILLUSIONIST Assisted by GERTIE REES.
This Week, PALACE, TOTTENHAM. Next, THE METROPOLITAN
VACANT Feb. 16 & 23

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THE FUNNY AIRMEN,
Back in England shortly. All Coms., c/o "The Era."

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The Celebrated Composer-Pianist. The Little Lady with the Big Voice.
In Original Song Creations featuring Famous Melodies.
Now leaving for Three Months' Tour in South Africa
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The Greatest Juvenile Dancers, and British, too!
ON TOUR GEO. BARCLAY

MAUDE ASTON

IN "SQUIBS."
ON TOUR

MICHAELOFF TRIO

Including MLLE. ANUTA, The Popular Vocalist
Featuring, "THE ROSE THAT MADE YOU MINE."
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CALLS FOR FEBRUARY 9, 1920.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Grock and Partner, Arthur Prince, Mark Hambourg, Ethel Hook, Margaret Cooper, G. H. Elliott, Malcolm Scott, Fred Ginnett's "Projected Remounts," Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
"On the Wing."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Tom Fagan, Fox and Rose, Noni and Horace, 6 Musical Navvies, Halma, Mayno and Sheridan, Dorothy Belton, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Adam Tomlinson, W. P. Wentley, Billie Reeves, Hiawatha and Minnehaha, Southwood, Marjorie Fulton, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
De Alma, Manuel Vega, Gresham Singers, M'Lita Dolores, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Victoria Victor, Duncan and Godfrey, Roxy La Rocca, Omega Trio, Effie Mann, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2.30 p.m. for:—
Mark Coney, Alfredo, Ernest Shand, Barton and Ashley, Victor Andre, Dolly Victoria, Syd Moorhouse, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Dorothy Robson, Anderson and Nash, Gobert Belling, Clans of Bonnie Scotland, Ernesto, Holden and Graham, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Alfred Leonard, The McKays, Wentworth, Dickson and Lake, Rich Hayes, Leslie Strange, Capt. Chas. Erard, Four Vagabonds, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
"Funbeams."
(Matinees Monday and Tuesday).

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
"Medorah," featuring Ada Reeve.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stamford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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25, Charing Cross Road, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Feb. 9, 1920.

LONDON PAVILION.
Rehearsal at 11.30.
C. B. Cochran's Production "Afgar."

OXFORD.
Rehearsal at 12.
C. B. Cochran's production, "The Eclipse."

METROPOLITAN.
Rehearsal at 11.15.
Lee Ephraim's Co. in "The Meanest Man on Earth." Makido Family. Ferguson and Mack. Edis and Forbes. Hinsle and Partner. Auber. Charles Rich. Hayman and Lowe. Bioscope.

CHELSEA.
Rehearsal at 12.
Seymour Hicks presents "Broadway Jones." Wardini?

EUSTON.
Rehearsal at 12.
Harry Burns presents "Nights of Gladness." Winston Players.

WALTHAMSTOW PALACE.
Rehearsal at 1.
The I.V.T.A. present, "The Lads of the Village." Fenner and Roberts.

SOUTH LONDON.
Rehearsal at 12.
Harry Burns presents "The Honeymoon Express." The Doves.

EAST HAM
Rehearsal at 12.
George French.
Jackson Hylton and Percival West present "Seasoned to Taste."
Great Wieland. Dolly Elsworthy.
Famous Junes. Rosie Reys. Hendricks.
The Four Black Diamonds. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Laura Guerite. Kitchen Comedy Four.
Nicol and Martin. Dene Dunlop.
Taylor and Summers. Benedetti Bros.
Bioscope, &c.

EMPRESS, BRIXTON.
Rehearsal at 12.
Dick Ray to present "Sunshine."
The Anartos. The Heraldos.
Lowe and Lowman. Kathleen Burchell.
De Lilo Sisters. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Arthur Rosebery and Gerard F. Buckle present "The Silent Watch."

These Calls are communicated by the Management for the information of Artists without prejudice.
Bill matter to be sent direct to each hall three weeks prior to date of opening.

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I'VE GOT MY CAPTAIN

WORKING FOR ME NOW.

WHERE DO FLIES GO IN THE WINTERTIME?
EVERYTHING IS PEACHES DOWN IN GEORGIA.
IF YOU COULD CARE.

KIDNAP ME.
BY THE CAMP FIRE.
L'IL LIZA JANE.

NOBODY KNOWS

(AND NOBODY SEEMS TO CARE).

IN THE LAND OF BEGINNING AGAIN.

MY BABY'S ARMS.

THE FUNNIEST CHORUS SONG OF THE YEAR.

I KNOW WHERE THE FLIES GO

(ON A COLD AND FROSTY MORNING).

I'M SORRY I MADE YOU CRY.
CAN YOU TAME WILD WIMMEN?

GOLDEN GATE.
I WANT A DOLL.

YOU'D BE SURPRISED

THTOP YOUR THTUTTERING, THAMMY.
WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?
WHERE DID YOU FIND THE LADY?

OH, HOW SHE CAN SING!
ORIENTAL ROSEBUD.
CHONG.

CAROLINA SUNSHINE

Send 1/6 for Special Song Selection.

NEW SONGS.

WE'RE GETTING AWAY WITH IT.
DID YOU, MY BOY, DID YOU? HOLD ME.

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